MASTERS OF THE NEEDLE AND GRAVER

FINE ETCHINGS AND ENGRAVINGS

BY ZORN, WHISTLER, CAMERON, BONE, BESNARD,
McBEY, HADEN, LEPÈRE, REMBRANDT, DÜRER
VAN LEYDEN, SCHONGAUER, NANTEUIL

BEAUTIFUL MODERN COLOR PRINTS

BY EDWARDS, GREENHEAD, GULLAND, AND OTHERS
ALSO AN ORIGINAL WATERCOLOR PORTRAIT OF
AXEL HERMAN HAIG BY ANDERS ZORN

FROM NOTABLE COLLECTIONS

INCLUDING THOSE OF
THE MUSEUM OF FINE ARTS, BOSTON, MASS.
MR. JOHN REID, MR. HANS HINRICHS, AND
MRS. F. F. EDWARDS, OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY AND THURSDAY EVENINGS
APRIL 19TH AND 20TH, 1922
UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK CITY

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE, 6 EAST 23RD STREET

BEGINNING MONDAY, APRIL 17TH, 1922

AND CONTINUING UNTIL THE TIME OF SALE

ETCHINGS, ENGRAVINGS, COLOR PRINTS

BY MASTERS OF THE NEEDLE AND GRAVER

FROM NOTABLE COLLECTIONS, INCLUDING THOSE OF

THE MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. JOHN REID, MR. HANS HINRICHS, AND

MRS. F. F. EDWARDS OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF OWNERS HEREINAFTER DESIGNATED

ON WEDNESDAY AND THURSDAY, APRIL 19TH AND 20TH

AT 8:15 O'CLOCK IN THE EVENINGS

AT THE AMERICAN ART GALLERIES

ANDERS ZORN
Axel Herman Haig
Portrait in Watercolor
[No. 454]

ILLUSTRATED CATALOGUE OF

NOTABLE ETCHINGS, ENGRAVINGS, COLOR PRINTS

BY MASTERS OF THE NEEDLE AND GRAVER

FROM NOTABLE COLLECTIONS, INCLUDING THOSE OF

THE MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. JOHN REID, MR. HANS HINRICHS, AND

MRS. F. F. EDWARDS OF NEW YORK CITY

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF OWNERS HEREINAFTER DESIGNATED

ON WEDNESDAY AND THURSDAY, APRIL 19TH AND 20TH

AND 8:15 O'CLOCK IN THE EVENINGS

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

1922

STATEMENT OF OWNERSHIP

Extensive and Important Collection of Etchings, selected from the Portfolio of MR. JOHN REID, of New York City, sold by his order, is herein catalogued under items, Numbers,—106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 127, 131, 132, 133, 135, 136, 137, 138, 139, 141, 142, 143, 144, 145, 170, 171, 176, 177, 178, 179, 181, 185, 186, 190, 193, 196, 201, 205, 206, 211, 212, 223, 231, 232, 233, 234, 235, 236, 255, 256, 257, 260, 265, 268, 269, 270, 271, 274, 278, 279, 286, 330, 331, 332, 333, 335, 336, 345, 347, 349, 351, 353, 366, 369, 371, 386, 387, 388, 389, 390, 391, 392, 393, 394, 397, 398, 401, 402, 403, 406, 407, 408, 411, 417, 419, 424, 425, 426, 428, 429, 430, 431, 432, 433, 436, 437, 439, 444, 446, 450, and 452.

A Collection of Etchings and Engravings, from the MUSEUM OF FINE ARTS, Boston, Mass., is herein catalogued under items, Numbers,—99, 100, 125, 126, 147, 148, 149, 150, 151, 152, 153, 154, 156, 157, 158, 159, 163, 164, 169, 172, 173, 174, 175, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 290, 292, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 324, 325, 326, 327, 329, 329A, 338, 339, 340, 341, 342, 344, 352, 355, 360, 361, 362, 372, 373, 374, 376, 377, 378, 379, 380, 381, 382, 383, and 384.

A Collection of Colored Mezzotints by S. Arlent Edwards and other Prints, the Property of MR. E. C. WILMERDING of New York City, sold by his order, is herein catalogued under items, Numbers,—3, 4, 10, 11, 12, 32, 35, 39, 54, 77, 78, and 334.

A Collection of Important and Notable Etchings from the Portfolio of MR. HANS HINRICHS of New York City, sold by his order, is herein catalogued under items, Numbers,—412, 413, 414, 415, 416, 418, 420, 421, 422, 423, 427, 434, 435, 438, 440, 441, 442, 445, 447, 448, 449, and 451.

A Consignment of Important Etchings, the Property of an ENGLISH GENTLEMAN, sold by his order, is herein catalogued under items, Numbers,—67, 68, 87, 98, 101, 119, 121, 122, 123, 124, 140, 165, 166, 167, 168, 182, 187, 189, 191, 192, 197, 198, 199, 200, 202, 203, 204, 207, 208, 210, 215, 217, 218, 220, 221, 222, 224, 225, 227, 228, 258, 259, 261, 262, 263, 264, 266, 267, 273, 275, 276, 277, 280, 281, 282, 283, 284, 285, 287, 288, 289, 293, 323, 328, 354, 363, 364, 365, 367, 368, 370, 395, 399, 404, 410, and 453.

Engravings sold by order of MR. RICHARD ELY, Attorney of New York City, are herein catalogued under items, Numbers,—38, 71, 96, and 291.

Original Drawings, the Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, are herein catalogued under items, Numbers,—72, 79, 80, and 81.

Colored Mezzotints by S. Arlent Edwards and others, the Property of a NEW YORK GENTLEMAN, sold by his order, are herein catalogued under items, Numbers,—40, 42, 43, 49, 61, 62, 63, 73, 85, and 86.

An Original Watercolor Portrait of AXEL HERMAN HAIG, by ANDERS ZORN, the Property of MRS. MAYA HAIG of London, England, sold by her order, is herein catalogued under item, Number,—454.

An Unusually Choice Collection of Colored Mezzotints by S. Arlent Edwards, the Property of MRS. VIRGINIA EDWARDS, wife of the late F. F. Edwards, brother of S. Arlent Edwards, sold by her order, is herein catalogued under items, Number,—2, 5, 7, 8, 9, 15, 16, 17, 19, 25, 26, 29, 30, 31, and 33.

The Property of a NEW YORK GENTLEMAN, sold by his order, is herein catalogued under items, Numbers,—1, 41, 50, 51, 66, 69, 70, 82, 83, 84, 91, 92, 93, 94, 95, 97, 146, 162, 272, and 385.

The Collection of Colored Mezzotints by S. Arlent Edwards from the Property of MR. MALCOLM McLELLAN of New York City, is herein catalogued under items, Numbers 14, 18, 20, 21, and 28.

The Property of MISS SUSAN MINNS of Boston, Mass., sold by her order, is herein catalogued under item, Number,—120.

A Collection of Colored Mezzotints by S. Arlent Edwards and others of Note, the Property of MR. FRANCIS J. WERNER of Brooklyn, N. Y., sold by his order, is herein catalogued under items, Numbers,—27, 36, 37, 44, 45, 46, 47, 48, 52, 53, 64, 65, 74, 75, 76, 88, 89, and 90.

Colored Mezzotints by S. Arlent Edwards and Rare Etchings, the Property of a NEW YORK GENTLEMAN, sold by his order, are herein catalogued under items, Numbers,—6, 22, 55, 56, 57, 58, 59, 60, 102, 103, 104, 105, 129, 130, 134, 155, 160, 161, 180, 188, 195, 209, 214, 216, 219, 226, 237, 238, 239, 240, 337, 343, 346, 359, 375, 396, and 405.

A Collection of Prints, the Property of MRS. ETHEL A. WOODWARD of Montclair, N. J., sold by her order, is herein catalogued under items, Numbers,—229, 230, 356, 357, and 358.

A Fine Whistler Etching, the Property of DR. ROSA WELDT STRAUSS of New York City, sold by her order, is herein catalogued under item, Number,—400.

An Important Zorn Etching, the Property of MISS ADELE MCKINNEY of New York City, sold by her order, is herein catalogued under item, Number,—443.

Etchings from the Portfolio of a BROOKLYN COLLECTOR, sold by his order, are herein catalogued under items, Numbers,—128, 183, 184, 194, 213, 348, 350, and 400.

A Collection of Colored Mezzotints by S. Arlent Edwards, the Property of MRS. JOHN A. TOPPING of New York City, sold by her order, is herein catalogued under items, Numbers,—13, 23, 24, and 34.

Etchings consigned by MR. MAURICE BRILL of New York City, and sold by his order are herein catalogued under items, Numbers,—146a, 230a, 345a, 347a, 347b, and 396a.

INDEX OF ENGRAVERS

ETCHINGS AND ENGRAVINGS

M. Achenes
Albrecht Altdorfer
Marius A. J. Bauer
Hans Sebald Beham
Eugene Bejot
George Bellows
Albert Besnard
Muirhead Bone
Frank Brangwyn
A. Brouet
Felix Buhot
Jacques Callot
David Young Cameron
Pierre Charles Coqueret
Honoré Daumier
Eugène Delacroix
Thomas De Leu
Albrecht Dürer
Gérard Edelinck
Henri Fantin-Latour
Hedley Fitton
Mariano Fortuny
Léonard Gaultier
Francisco Goya y Lucientes
Charles Storm Van's Gravesande
Sir Francis Seymour Haden
Alex Herman Haig
Martin Hardie
Childe Hassam
Arthur W. Heintzelman
Albany E. Howarth
Charles Jacque
Jules Ferdinand Jacquemart
Johann-Barthold Jongkind
Elbridge Kingsley
William Lee-Hankey
Alphonse Legros
August Lepère
Tomas Lopez Enguidanos
James Mac Ardell
James McBey
Donald Shaw MacLaughlan
Chartes Meryon
Jean-François Millet
Jean Morin
Hendrik Naiwinck
Robert Nanteuil
Joseph Pennell
Charles A. Platt
Marcantonio Raimondi
Rembrandt Van Rijn
Roeland and Gertruyd Roghman
Ernest D. Roth
Henry Rushbury
Gillis (Aegidius) Sadeler
W. Dendy Sadler (Pa'nter)
Martin Schongauer
Frank Short
T. Francis Simon
John Raphael Smith
Robert Spence
William Strang
Edward M. Synge
Lucas Van Leyden
F. Vandrebanc
Cadwallader Washburn
Charles J. Watson
Herman A. Webster
James Abbott McNeill Whistler
Robert Zilcken
Anders Zorn

MEZZOTINTS AND ETCHINGS IN COLORS

RICHARD EARLOM
S. ARLENT EDWARDS
——— GAUTIER
H. T. GREENHEAD
ELIZABETH GULLAND
E. LESLIE HAYNE
SIR GEORGE HAYTER, R.A.
CLIFFORD R. JAMES
GEORGE P. JAMES
TROY KINNEY
PERCY H. MARTINDALE
FRED MILLAR
MISS E. E. MILNER
SIR JOSHUA REYNOLDS, R.A.
GIULIO ROMANO
GEORG PHILIPP RUGENDAS
PAUL SANDBY
JOAN GEORGE SCHMID
T. FRANÇOIS SIMON
P. SLAVERY
JOHN RAPHAEL SMITH
RICHARD SMYTHE
VAUGHAN TROWBRIDGE
MATTHEUS IGNATIUS VAN BRÉE
WILLEM VAN DE VELDE
CLAUDE JOSEPH VERNET VIONET
EDMUND WARDLE
JOHN COTHER WEBB
SYDNEY E. WILSON
PHILIP WOUVERMAN

NOTE

In the catalogue which follows, the customary laudatory comments as to rarity and quality of impression have been omitted as superfluous. The prints speak for themselves. They are all by recognized masters. Many of them are rare and the greater number are well known to every collector.

In every case, where the print is from the Museum of Fine Arts, Boston, Mass., the same is a duplicate of one in the collection of the Museum, and bears the official duplicate cancellation stamp, and in cases where the print is said to be from the *Harvey D. Parker Collection*, it has come from the *Collection of Henry F. Sewall* which was acquired by the Museum.

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and, when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

5. Delivery of Purchases. Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

7. Shipping. Boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

9. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that in the event of purchases consisting of one or more books for one who has not himself or through his agent been personally at the exhibition or sale, any book may be returned within ten days of the date of sale and the purchaser will be refunded the purchase money therefore, if the book in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should be also stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF MODERN COLOR PRINTS
ETCHINGS AND ENGRAVINGS BY OLD AND MODERN MASTERS
INCLUDING SELECTIONS FROM THE PORTFOLIOS OF
MR. JOHN REID OF NEW YORK, MR. HANS HINRICHS OF NEW YORK
MRS. FRANK EDWARDS OF NEW YORK, ALSO DUPLICATES FROM
THE MUSEUM OF FINE ARTS, BOSTON, MASS.
TO BE SOLD BY ORDER OF OWNERS HEREINBEFORE DESIGNATED

First Session, Numbers 1 to 228, Inclusive

WEDNESDAY EVENING, APRIL 19th AT 8:15 O'CLOCK

RICHARD EARLOM

Celebrated English Mezzotint Engraver, born in 1743; died in 1822.

EARLOM, RICHARD

1. Colonel Mordaunt's Cock Match, At Lucknow, in the Province of Oude, in the year 1786. *Mezzotint, colored by hand.*
F. Zoffany pinxit,—R. Earlom Sculpt. Published 1794, by Laurie and Whittle, London. Good impression, with the inscription.
Height, 18½; length, 26¼ inches. Framed.

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Revived the art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

EDWARDS, S. ARLENT

2. Adelaide as Diana. *Mezzotint, printed in colors.*
After the painting by Nattier. Signed Artist's Proof, retouched along left margin where it had been imperfectly printed. Fine Impression, with pencil dedication to F. F. Edwards, Esq. *Edition limited to 175 copies.*
Height, 11¾; length, 16¾ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

3. ALEXANDER HAMILTON. *Mezzotint, printed in colors.*
65. After the painting by Trumbull. Signed Artist's Proof. BEAUTIFUL IMPRESSION.
Height, 6; width, 4½ inches. Framed.

EDWARDS, S. ARLENT

4. BIANCA MARIA SFORZA. *Mezzotint, printed in colors.*
75. After the painting by Ambrogia de Predis. Signed Artist's Proof. EXTREMELY FINE IMPRESSION. In perfect condition. *Edition limited to 225 copies.*
Height, 13; width, 9½ inches.

EDWARDS, S. ARLENT

5. THE BLUE BOY (Jonathan Buttall). *Mezzotint, printed in colors.*
140. After the painting by Gainsborough. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 175 copies.*
Height, 12¾; width, 6½ inches. Framed.

EDWARDS, S. ARLENT

6. THE BLUE BOY (Jonathan Buttall). *Mezzotint, printed in colors.*
200. After the painting by Gainsborough. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 175 copies.*
Height, 12¼; width, 6½ inches. Framed.

EDWARDS, S. ARLENT

7. BOSOM FRIENDS (Miss Bowles). *Mezzotint, printed in colors.*
100. After the painting by Reynolds. Signed Artist's Proofs, *No. 4 of 10 subscription proofs.* BEAUTIFUL IMPRESSION, with pencil remarque, and dedication to F. F. Edwards.
Height, 13; width, 10½ inches. Framed.

EDWARDS, S. ARLENT

8. DUCHESS OF DEVONSHIRE. *Mezzotint, printed in colors.*
70. After the painting by Gainsborough. Signed Artist's Proof. BEAUTIFUL IMPRESSION, slightly stained on left margin. *Edition limited to 125 copies.*
Height, 12⅞; width, 9¾ inches. Framed.

EDWARDS, S. ARLENT

9. DUCHESS OF DEVONSHIRE AND CHILD. *Mezzotint, printed in colors.*
100. After the painting by Reynolds. Signed Artist's Proof. FINE IMPRESSION. *Edition limited to 135 copies.*
Height, 12½; length, 16 inches. Framed.

EDWARDS, S. ARLENT

10. ETHEL BARRYMORE. *Mezzotint, printed in colors.*
33. Engraved from life. Signed Artist's Proof. BEAUTIFUL IMPRESSION. In perfect condition.
Height, 14½; width, 11½ inches. Framed.

S. ARLENT EDWARDS

The Gypsy's Warning

[No. 16]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

11. THE FORTUNE TELLER. *Mezzotint, printed in colors.*
70. After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, with full margins. Mounted on heavy board. *Edition limited to 125 copies.*
Height, 15¼; length, 17¼ inches.

EDWARDS, S. ARLENT

12. A GENTLEMAN OF BRUGES. *Mezzotint, printed in colors.*
30. After the painting by Memling. Signed Artist's Proof. BEAUTIFUL IMPRESSION. In perfect condition. *Edition limited to 225 copies.*
Height, 13½; width, 10 inches.

EDWARDS, S. ARLENT

13. A GENTLEMAN OF BRUGES. *Mezzotint, printed in colors.*
30. After the painting by Hans Memling. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 225 copies.*
Height, 16¼; width, 11¼ inches. Framed.

EDWARDS, S. ARLENT

14. GEORGE WASHINGTON. *Mezzotint, printed in colors.*
70. After the painting by Savage. Signed Artist's Proof, with the inscription. BEAUTIFUL IMPRESSION, in perfect condition. VERY RARE.
Height, 13; width, 10¼ inches.

EDWARDS, S. ARLENT

15. GOOD NIGHT. *Mezzotint, printed in colors.*
80. After the painting by Mosler. Signed Artist's Proof. BEAUTIFUL IMPRESSION, with pencil dedication to—my brother Frank F. Edwards. *Edition limited to 225 copies.*
Height, 11¾; width, 8⅞ inches. Framed.

EDWARDS, S. ARLENT

16. THE GYPSY'S WARNING. *Mezzotint, printed in colors.*
65. After the painting by Rev. W. W. Peters. Signed Artist's Proof. Also signed under mat—To my brother Frank '99. BEAUTIFUL IMPRESSION. *Edition limited to 125 copies.*
Height, 15½; width, 15½ (circle).
[See Illustration]

EDWARDS, S. ARLENT

17. EMPRESS JOSEPHINE. *Mezzotint, printed in colors.*
30. Signed Artist's Proof, with remarque. FINE IMPRESSION, printed on thin Japan paper.
Height, 9⅜; width, 7 inches. Framed.

EDWARDS, S. ARLENT

18. LADY COWPER. *Mezzotint, printed in colors.*
35. After the painting by Lawrence. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Number published, 125.*
Height, 10⅜; width, 9 inches.

EDWARDS, S. ARLENT

19. Lady Hamilton as Bacchante. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. Beautiful Impression. *Number published, 250.*
65. Height, 13¼; width, 10½ inches. Framed.

EDWARDS, S. ARLENT

20. Lady Hamilton as Bacchante. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. Beautiful Impression, in perfect condition. *Number published, 250.*
45. Height, 13½; width, 11 inches.

EDWARDS, S. ARLENT

21. A Lady of Bruges. *Mezzotint, printed in colors.*
After the painting by Van Eyck. Signed Artist's Proof. Beautiful Impression. *Edition limited to 225 copies.*
45. Height, 16; width, 14 inches. Framed.

EDWARDS, S. ARLENT

22. Lady Sheffield. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. Beautiful Impression. *Edition limited to 135 copies.*
85. Height, 13½; width, 6⅛ inches. Framed.

EDWARDS, S. ARLENT

23. Madonna. *Mezzotint, printed in colors.*
After the painting by Luini. Signed Artist's Proof. Beautiful Impression. *Edition limited to 225 copies.*
140. Height, 14⅝; width, 12¼ inches. Framed.

EDWARDS, S. ARLENT

24. Madonna. *Mezzotint, printed in colors.*
After the painting by Perugino. Signed Artist's Proof. Beautiful Impression. *Edition limited to 225 copies.*
150. Height, 14½; width, 12 inches. Framed.

EDWARDS, S. ARLENT

25. Master Lambton. *Mezzotint, printed in colors.*
After the painting by Lawrence. Signed Artist's Proof. Beautiful Impression, with pencil dedication to—Miss Florence Edwards. *Edition limited to 175 copies.*
27.50 Height, 6¼; width, 5 inches. Framed.

EDWARDS, S. ARLENT

26. Maude Adams. *Mezzotint, printed in colors.*
Signed Artist's Proof. Beautiful Impression, in perfect condition.
15. Height, 5⅜; width, 4¼ inches. Framed.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

27. MRS. LLOYD. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Edition limited to 225 copies.*
Height, 21; width, 11½ inches.

EDWARDS, S. ARLENT

28. MRS. LLOYD. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 225 copies.*
Height, 21; width, 11½ inches. Framed.

EDWARDS, S. ARLENT

29. MRS. RICHARD BRINSLEY SHERIDAN. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. BEAUTIFUL IMPRESSION, with pencil dedication—to my brother Frank with the engraver's best regards. *Edition limited to 125 copies.*
Height, 9⅞; width, 8¼ inches. Framed.

EDWARDS, S. ARLENT

30. MRS. ROBINSON. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 175 copies.*
Height, 6; width, 4½ inches. Framed.

EDWARDS, S. ARLENT

31. MRS. SARAH SIDDONS. *Mezzotint,* printed in colors.
After the painting by Gainsborough. Signed Artist's Proof. FINE IMPRESSION. *Edition limited to 125 copies.*
Height, 13; width, 9¾ inches. Framed.

EDWARDS, S. ARLENT

32. PRINCESS AUGUSTA SOPHIA. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 175 copies.*
Height, 8¼; width, 6 inches. Framed.

EDWARDS, S. ARLENT

33. REMBRANDT'S MOTHER. *Mezzotint, printed in colors.*
After the painting by Rembrandt. Signed Artist's Proof. BEAUTIFUL IMPRESSION, with pencil dedication to—F. F. Edwards, Esq. *Edition limited to 135 copies.*
Height, 13¼; width, 10⅛ inches. Framed.

EDWARDS, S. ARLENT

34. SASKIA VAN ULENBURGH. *Mezzotint, printed in colors.*
After the painting by Rembrandt. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 225 copies.*
Height, 19; width, 12½ inches. Framed.

S. ARLENT EDWARDS

Sympathy

[No. 36]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

35. SOPHIE ARNOLT. *Mezzotint, printed in colors.*
45 · Signed Artist's Proof. BEAUTIFUL IMPRESSION.
Height, 4¾; width, 3¾ inches. Framed.

EDWARDS, S. ARLENT

36. SYMPATHY. *Mezzotint, printed in colors.*
185. After the painting by Greuze. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Edition limited to 225 copies.*
Height, 15¾; width, 12¾ inches.
[See Illustration]

EDWARDS, S. ARLENT

37. THE SHEPHERDESS. *Mezzotint, printed in colors.*
60. After the painting by Boucher. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Number published, 175.*
Height, 13; length, 19½ inches.

EDWARDS, S. ARLENT

38. SIMONETTA VESPUCCI. *Mezzotint, printed in colors.*
70. After the painting by Pollajuolo. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Edition limited to 225 copies.*
Height, 15¼; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

39. THE YOUNG PRINCESS. *Mezzotint, printed in colors.*
65. After the painting by Netscher. Signed Artist's Proof. BEAUTIFUL IMPRESSION. In perfect condition. *Edition limited to 225 copies.*
Height, 16½; width 10¾ inches.

EDWARDS, S. ARLENT

40. LADY HAMILTON AS BACCHANTE. *Mezzotint, printed in colors.*
50 · After the painting by Romney. Signed Artist's Proof. BEAUTIFUL IMPRESSION. *Number published, 250.*
Height, 12½; width, 10 inches. Framed.

GAUTIER

French engraver, worked at "Rue St. Jacques, No. 5," Paris.

GAUTIER

41. ANTOINE DUBOIS, Professeur à l'École de Médicine de Paris. *Aquatint, printed in colors.*
5. Boilly pinxt. Gautier, sculp. Déposé à la Bibliothèque Impériale. VERY FINE IMPRESSION, with the inscription. *Very Rare.*
Height, 8¼; width, 6½ inches.
Portrait of the physician who attended the Empress on the birth of the King of Rome.

4/A- Fm. George.
50.

ELIZABETH GULLAND

Lady Waldegrave and Child

[No. 47]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

H. T. GREENHEAD

Modern English Mezzotint engraver.

GREENHEAD, R. T.

42. MARGARET. *Mezzotint, printed in colors.*
After the painting by Morland. Signed Artist's Proof. BEAUTIFUL IMPRESSION.
40. Height, 12½; width, 10½ inches.

GREENHEAD, H. T.

43. MARGOT. *Mezzotint, printed in colors.*
After the painting by Morland. Signed Artist's Proof. BEAUTIFUL IMPRESSION.
15. Height, 13⅝; width, 12 inches. Framed.

ELIZABETH GULLAND

Contemporary English Mezzotint engraver.

GULLAND, ELIZABETH

44. MISS BOWLES. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
42.50 Height, 13⅝; width, 11 inches.

GULLAND, ELIZABETH

45. MISS CREWE. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
65. Height, 17¾; width, 12¾ inches.

GULLAND, ELIZABETH

46. LADY GERTRUDE FITZPATRICK. *Mezzotint.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
20. Height, 11½; width, 9¼ inches.

GULLAND, ELIZABETH

47. LADY WALDEGRAVE AND CHILD. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
70. Height, 18; width, 14¼ inches.
[See Illustration]

GULLAND, ELIZABETH

48. MRS. IRVINE BOSWELL. *Mezzotint, printed in colors.*
After the painting by Sir Henry Raeburn. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
77.50 Height, 17½; width, 13 inches.

E. LESLIE HAYNES

Modern English mezzotint engraver.

HAYNES, E. LESLIE

49. PEGGY. *Mezzotint, printed in colors.*
After the painting by Morland. Signed Artist's Proof. BEAUTIFUL IMPRESSION.
Height, 14¼; width, 10½ inches. Framed.

SIR GEORGE HAYTER, R.A.

English Painter, born in 1792; died in 1871.

HAYTER, SIR GEORGE, R. A.

50. PORTRAIT OF PRINCE ALBERT. *Pencil and colored crayon drawing, touched up with wash.*
Signed in lower right corner—*John Hayter, 13 Foley Place, London, 1835.* VERY FINE DRAWING, done in pencil and black crayon, heightened in colored chalks and wash.
Height, 17; width, 11½ inches.
Full length, seated on a sofa.

HAYTER, SIR GEORGE, R. A.

51. PORTRAIT OF A GENTLEMAN (Prince Albert). *Pencil drawing, heightened in white.*
Signed in lower right—George Hayter. Finely executed drawing.
Height, 11; width, 8½ inches.
From the collection of Dr. Max A. Goldstein.
Below is written,—*The original copy is in the possession of H. R. H. Prince Albert, K. C. Copy from the drawing which I made at Strathfieldsage, May 31st, 1841.*

CLIFFORD R. JAMES

Modern English mezzotint engraver.

JAMES, CLIFFORD R.

52. COUNTESS EUSTON. *Mezzotint, printed in colors.*
After the painting by Hoppner. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 12; width, 10 inches.

JAMES, CLIFFORD R.

53. LADY MULGRAVE. *Mezzotint, printed in colors.*
After the painting by Hoppner. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 14; width, 11 inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

GEORGE P. JAMES

Modern English mezzotint engraver.

JAMES, GEORGE P.

54. Age of Innocence. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. Beautiful Impression.
30. Height, 13; width, 10½ inches. Framed.

TROY KINNEY

American painter and etcher.

KINNEY, TROY

55. Adolf Bolm in Prince Igor. *Drypoint, printed in colors.*
Signed Artist's Proof. Fine Impression, *proof No. 44 of an edition of 88,*
20. in perfect condition.
Height, 12¼; width, 9¾ inches.

KINNEY, TROY

56. Lopokova and Nijinski in Les Sylphides. *Drypoint, printed in colors.*
Signed Artist's Proof. Fine Impression, *proof No. 61 of an edition of 88,*
55. in perfect condition.
Height, 12; width, 9¾ inches.

KINNEY, TROY

57. Adeline Genée. *Drypoint, printed in colors.*
Signed Artist's Proof. Fine Impression, *proof No. 36 of an edition of 88,*
25. in perfect condition.
Height, 12⅝; width, 9⅜ inches.

KINNEY, TROY

58. Pavlowa and Volinin in Amarilla. *Drypoint, printed in colors.*
Signed Artist's Proof. Fine Impression, *PROOF No. 62 of an edition of*
35. *88,* in perfect condition.
Height, 12; width, 9⅝ inches.

KINNEY, TROY

59. Roshanara. *Drypoint, printed in colors.*
Signed Artist's Proof. Fine Impression, *proof No. 18 of an edition of 88,*
35. in perfect condition.
Height, 8¾; length, 12¼ inches.

KINNEY, TROY

60. Sophie Pflanz, In the Dance of the Jewesses, Cléopatre. *Drypoint, printed in colors.*
30. Signed Artist's Proof. Fine Impression, *proof No. 31 of an edition of 88,* in perfect condition.
Height, 11¼; width, 8½ inches.

PERCY H. MARTINDALE

Modern English mezzotint engraver.

MARTINDALE, PERCY H.

61. Miss Bowles. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. Beautiful Impression.
Height, 12¾; width, 11 inches. Framed.

12.50

FRED MILLAR

Modern American mezzotint engraver.

MILLAR, FRED

62. Harlequin and Columbine. *Mezzotint, printed in colors.*
After the painting by Watteau. Signed Artist's Proof. Beautiful Impression. *Marked proof No. 24.*
Height, 15; width, 11 inches.

5.

MISS E. E. MILNER

Modern English Mezzotint engraver.

MILNER, MISS E. E.

63. Countess Althorp and Child. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. Beautiful Impression.
Height, 13⅜; width, 10⅝ inches. Framed.

12.50

MILNER, MISS E. E.

64. Master Thomas Braddyl. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. Beautiful Impression, in perfect condition. *Edition limited to 375 copies.*
Height, 17½; width, 14 inches.

50.

MILNER, MISS E. E.

65. Edward, Lord Darnley. *Mezzotint, printed in colors.*
After the painting by Hoppner. Signed Artist's Proof. Beautiful Impression, in perfect condition. *Edition limited to 250 copies.*
Height, 17¾; width, 14¼ inches.

50.

65 A – R. Newton.

10.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

SIR JOSHUA REYNOLDS, P.R.A.

Celebrated English painter.

REYNOLDS, SIR JOSHUA, P.R.A.

66. STUDY FOR A PORTRAIT. *Pen-and-ink drawing with wash in sepia and brown.* Signed across the front—*J. Reynolds*, 1789. Beautiful drawing. Height, 5½; width, 4 inches. Framed.

30.

A head, with a wide-brimmed hat throwing a heavy shadow over the upper part of the face.
From the collection of Dr. Max Goldstein.

GIULIO ROMANO

Early Italian artist.

ROMANO, GIULIO

67. THE ANGEL KILLING THE DEVIL. *Pen-and-ink drawing.* Early Italian drawing, in sepia ink. VERY FINE. Height, 10½; width, 7¾ inches.

12.50

GEORG PHILIPP RUGENDAS

Passed

One of the greatest battle painters of Germany. Born, 1666; died, 1742.

RUGENDAS, GEORG PHILIPP

68. NUDE STUDY. *Red crayon drawing.* Signed in lower left corner, *Georg Philipp Rugendas.* VERY FINE drawing. Height, 9; length, 14½ inches.

PAUL SANDBY, R.A.

Passed

Celebrated English Painter and Engraver. Born, 1730; died, 1809.

SANDBY, PAUL, R.A.

69. ST. DONAT'S CASTLE, Glamorganshire. *Pencil and sepia wash drawing.* Signed in lower left corner—*P. Sandby*, 1795. Height, 10½; length, 15 inches.

From the collection of Dr. Max A. Goldstein.
In foreground, a slope, in light wash, cuts part of Castle in center foreground, which with its forest, is in deep sepia tones. A distant lake and hills with heavy clouds above, in light wash.

65-B— A Newton
12.50
65-C— F. Norman
10.
7.50 65-D— " "

JOAN GEORG SCHMID

German painter, latter eighteenth century.

Passed

SCHMID, JOAN GEORG

70. ARCHITECTURAL STUDY. *Pen-and-ink drawing, with gray wash.*
Signed—*Joan Georg Schmid, pive et del. 1770.* A beautiful and interesting study.
Height, 19; width, 17 inches.
From the collection of Dr. Max A. Goldstein.

T. FRANÇOIS SIMON

Contemporary Bohemian etcher, born at Prague, in 1877.

SIMON, T. FRANÇOIS

71. L'HIVER À BRUGES. *Etching, printed in colors.*
Signed Artist's Proof. VERY FINE IMPRESSION, in perfect condition.
7.50 Height, 11¼; length, 11⅞ inches. Framed.

Passed

P. SLAVERY

SLAVERY, P.

72. MAN AND WOMAN IN WORKSHOP. *Watercolor.*
Signed in lower right corner,—*Slavery.* Very fine drawing.
Height, 6¼; width, 4⅝ inches. Framed.

JOHN RAPHAEL SMITH

Celebrated English painter and engraver.

SMITH, JOHN RAPHAEL

73. MRS. ROBINSON. *Color reproduction.*
15. After the painting by Romney; also A Venetian Princess, after Da Venezia.
Together, 2 pieces. Each, about 10 by 14 inches. Framed.

RICHARD SMYTHE

Modern English mezzotint engraver.

SMYTHE, RICHARD

74. EMILY COUNTESS COWPER. *Mezzotint, printed in colors.*
After the painting by Hoppner. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
15. Height, 11¾; width, 9 inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

SMYTHE, RICHARD

75. Miss Foote. *Mezzotint, printed in colors.*
After the painting by Clint, Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 16⅞; width, 12 inches.

SMYTHE, RICHARD

76. Lady Fleming. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 20¾; width, 13 inches.

VAUGHAN TROWBRIDGE

Contemporary American painter and etcher; born in 1869.

TROWBRIDGE, VAUGHAN

77. Fraunce's Tavern, Corner of Pearl and Broad Streets, N. Y. *Etching, printed in colors.*
Signed Artist's Proof. Fine Impression, printed on Japan paper, in perfect condition.
Height, 5⅞, length, 9¾ inches.

TROWBRIDGE, VAUGHAN

78. New York Street Scene. *Etching, printed in colors.*
Signed Artist's Proof. Fine Impression, printed on Japan paper, in perfect condition.
Height, 10; width, 5⅞ inches.

MATTHEUS IGNATIUS VAN BRÉE

Born at Antwerp in 1773; died there in 1839.

VAN BRÉE, MATTHEUS IGNATIUS

79. Allegorical Study. *Pen and wash drawing.*
Interesting study, composition probably represents Music.
Height, 12⅝; width, 9¼ inches. Framed.

VAN BRÉE, MATTHEUS IGNATIUS

80. Dutch Interior. *Pen and wash drawing.*
Signed in lower left corner, *M. I. V. B.* Interior view with a group of people conversing.
Height, 6⅝; width, 6⅝ inches. Framed.

VAN BRÉE, MATTHEUS IGNATIUS

81. Head of an Old Man. *Crayon and wash drawing.*
Signed in lower left corner, *M. I. V. B.* Very fine old drawing.
Height, 10¾; width, 9¾ inches. Framed.

WILLEM VAN DE VELDE

Born at Leyden, 1610; died in 1693.

VAN DE VELDE, WILLEM

82. SHIP AND BOATS. *Ink drawing with gray wash.*
Beautiful drawing interesting for its sketchiness and yet completeness. The pen is used most sparingly, a stroke or two serving to indicate the outline.
Height, 9½, width, 8 inches.

From the collection of Dr. Max Goldstein.
In center, a large ship with pennants streaming, surrounded by rowboats.

CLAUDE JOSEPH VERNET

Celebrated French painter, born in 1714; died in 1789.

VERNET, CLAUDE JOSEPH

83. VIEW OF THE RIVER PO. *Pen drawing with bistre wash.*
Beautiful drawing, finely executed.
Height, 8; length, 12½ inches.

From the Robinson and Goldstein collections.
Upper right shows the river with boats. The rest of the picture is filled with a tree-shaded walk along the shore, where ladies, cavaliers, soldiers, musicians, beggars and water-carriers are gathered.

——— VIONET

VIONET, ———

84. MARS ET VÉNUS. *Stipple engraving, printed in colors.*
Chaillou del.,—Vionet sculp.,—Paris chez Bance, Rue St. Denis, No. 175, pres celle aux Ours. BEAUTIFUL IMPRESSION, with the inscription, margins trimmed inside plate-mark, and slightly stained.
Height, 14⅞, width, 11½ inches.

EDMUND WARDLE

Modern English mezzotint engraver.

WARDLE, EDMUND

85. MRS. BYNG. *Mezzotint, printed in colors.*
After the painting by Hoppner. Signed Artist's Proof. FINE IMPRESSION.
Height, 10; width, 8 inches. Framed.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

JOHN COTHER WEBB

Modern English mezzotint engraver.

WEBB, JOHN COTHER

86. PINKIE, MISS BARRETT. *Mezzotint, printed in colors.*
25. After the painting by Lawrence. Signed Artist's Proof. BEAUTIFUL IMPRESSION.
Height, 14½; width, 9½ inches. Framed.

SYDNEY E. WILSON

Modern English mezzotint engraver.

WILSON, SYDNEY E.

87. MISS BELL. *Mezzotint, printed in colors.*
60. After the painting by Raeburn. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 12, width, 10 inches.

WILSON, SYDNEY E.

88. BEAMING EYES. *Mezzotint, printed in colors.*
40. After the painting by Peters. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 13¾; length, 16¾ inches.

WILSON, SYDNEY E.

89. MRS. CURTIS. *Mezzotint, printed in colors.*
30. After the painting by Wilson. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 14¼, length, 16⅞ inches.

WILSON, SYDNEY E.

90. PRINCESS AMELIA. *Mezzotint, printed in colors.*
30. After the painting by Lawrence. Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 12¼; width, 10⅛ inches.

PHILIP WOUVERMAN

Dutch painter; born about 1620, died in 1668.

WOUVERMAN, PHILIP

91. AN ATTACK. *Pen-and-ink drawing.*
12.50 Very interesting drawing, full of action and detail.
Height, 6½; length, 12½ inches.
From the collection of Dr. Max A. Goldstein.
Shows a rocky landscape, and an attack by mounted brigands on a travelling coach, surrounded by cavaliers.

86A- J. C. Webb
55.

Sold with 91

WOUVERMAN, PHILIP

92. HUNTING SCENE. *Watercolor in two tones of brown.*
A beautiful and finely executed drawing.
Height, 19; width, 16 inches.
From the Lord Rowan and Goldstein collections.
To the left under a storm-beaten tree, a huntsman winds his horn, another is already mounted, and a third is taking leave of a woman. In the distance, a boat with men and horses is being ferried across a lake to an embankment.

COLOR PRINT

93. BLACK BREASTED RED. *Etching and aquatint, printed in colors and touched by hand.*
10. London, Published at 31, Ely Place, E. C. FINE IMPRESSION, with the inscription, small margins.
Height, 12⅞, width, 13¼ inches.
Full-length figure of a fighting cock, with large iron spur on each leg.

Passed

ITALIAN SCHOOL. XVIIIth CENTURY

94. DAVID AND BETHSHEBA. *Pen and wash drawing.*
Interesting composition with elaborate architectural detail.
Height, 16; length, 21 inches.
From the collection of Dr. Max A. Goldstein.
Bethsheba and her maidens are seen in the foreground to the left with David seated before them, on the right some more figures.

Passed

TENEDOS, ASIA MINOR

95. VIEW OF THE ISLAND OF TENEDOS, In the Archipelago. *Line engraving, colored by hand.*
Published July 20th, 1818, by Whittle & Laurie, No. 53, Fleet Street, London. Fine impression, with the inscription. Beautifully colored.
Height, 10⅛; length, 16¼ inches.
From a hill in the foreground the Island is seen, in the background to the left are some hills and in the Bay to the right, some ships at anchor.

Passed

WASH DRAWING

96. LANDSCAPE WITH COWS DRINKING. *Ink and wash drawing.*
Attributed to Rembrandt Van Rijn. Very interesting landscape drawing, with a pool of water at the right where two cows are drinking, a roadway to the left where a man is walking, in the distance a horse and wagon and some trees.
Height, 6¼; length, 9⅜ inches.
From the collection of E. V. Utterson.

ENGLISH MEZZOTINT

97. THOMAS KILLEGREW. *Mezzotint.*
— J. C. Smith, No. 66. Second State.
5. Engraver unknown, VERY FINE IMPRESSION, with the inscription, margins trimmed to plate-mark. *Extremely scarce.*
Height, 12⅝; width, 10⅛ inches. Framed.
Three-quarter length standing, in Pilgrim's dress, with following inscription,—
You see my face and if you'd know my minde,
Tis this I hate myself and all mankinde.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

M. ACHENES

Contemporary English etcher.

ACHENES, M.

98. Le Pont Neuf, Paris. *Etching.*
Signed Artist's Proof, in perfect condition.
Height, 7; length, 9⅜ inches.

ROPS, FÉLICIEN

La Peine de Mort. *Soft-ground.*
Signed in pencil,—*F. Rops.* Fine Impression, in perfect condition.
Height, 5⅝; width, 3⅞ inches.
Together, 2 pieces.

ALBRECHT ALTDORFER

German engraver, 1480–1538.

"The intimate personal touch which he gives to the expression of each small composition secures him almost the highest place as an artist among the 'Little Masters'."—A. M. Hind.

ALTDORFER, ALBRECHT

99. The Judgment of Paris. *Engraving.* Cut close.
Bartsch, No. 36.
From the Gawet and Henry F. Sewall collections, and duplicate from the Museum of Fine Arts, Boston.

ALTDORFER, ALBRECHT

100. The Life of Christ. *Woodcuts.*
Together, 28 pieces.
Bartsch, Nos. 1, 2, 5–12, 16–25, 27, 31 37.
Bartsch, No. 12, from the collection of W. P. Babcock and Henry F. Sewall, and duplicates from the Museum of Fine Arts, Boston.

MARIUS A. J. BAUER

Contemporary Dutch artist; born at The Hague, in 1867.

BAUER, MARIUS A. J.

101. King of Agras Treasures. *Etching.*
Signed in pencil,—*M. Bauer.* Beautiful Impression, printed on Japan paper, in perfect condition.
Height, 9⅛; width, 7⅞ inches.

BAUER, MARIUS A. J.

102. Outskirts of Stamboul. *Etching.*
Signed in pencil,—*MB.* Fine Impression, *proof marked No. 26*, in perfect condition.
Height, 4½; length, 7⅞ inches.

BAUER, MARIUS A. J.

103. STREET IN CAIRO. *Etching.*
Signed in pencil,—*MB.* FINE IMPRESSION, *proof marked No. 14*, in perfect condition.
Height, 10⅝; width, 4 inches.

BAUER, MARIUS A. J.

104. WATERING HORSES. *Etching.*
Signed in pencil,—*MB.* FINE IMPRESSION, *proof marked No. 83*, in perfect condition.
Height, 4¼; length, 7 inches.

HANS SEBALD BEHAM

German artist, born at Nuremberg, 1500; died about 1550.

BEHAM, HANS SEBALD

105. THE LABOURS OF HERCULES. *Engravings.*
Bartsch, Nos. 28–39.
Signed on the plates, with the monogram,—*HSB.* Good impressions, in good condition.
Together, 12 pieces (set). Each, about 2 by 3 inches.

EUGENE BÈJOT

Contemporary French etcher, born at Paris in 1865.

BÈJOT, EUGENE

106. LE VIADUC D'AUSTRALITZ. *Etching.*
Signed in pencil,—*Eugene Bèjot.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, 4¾; length, 9¾ inches.

GEORGE BELLOWS

Contemporary celebrated American painter and lithographer.

BELLOWS, GEORGE

107. ARTIST'S EVENING. *Lithograph.*
Signed in pencil,—*Geo. Bellows.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, 8⅞; length, 12⅛ inches.

BELLOWS, GEORGE

108. STATUETTE. *Lithograph.*
Signed in pencil,—*Geo. Bellows.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, 8; width, 5⅞ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ALBERT BESNARD

Celebrated French sculptor, painter and etcher.

BESNARD, ALBERT

109. Femme Nue se Tenant la Jambe. *Etching.*
Coppier, No. 59.
Signed in pencil,—*A. Besnard.* Superb Impression, marked,—*proof No. 23, Tiré à75*, in perfect condition.
Height, 11 3/8; width, 6¼ inches.

BESNARD, ALBERT

110. Intimité. *Etching.*
Coppier, No. 74.
Signed in pencil,—*A. Besnard.* Superb Impression, marked,—*Tiré à75, No. 15*, in perfect condition.
Height, 7⅛; length, 9⅜ inches.

BESNARD, ALBERT

111. La Femme au Vase. *Etching.*
Coppier, No. 96.
Signed in pencil,—*A. Besnard.* Superb Impression, marked,—*Tiré à75, No. 5*, in perfect condition.
Height, 7¾; width, 5½ inches.

MUIRHEAD BONE

Contemporary Scotch etcher. Born in 1876 near Glasgow; living in London. He has achieved renown by his subtle drypoints and masterful drawings. "One of the most artistic of all the British etchers, a consummate master of the drypoint medium."—Herman Struck.

BONE, MUIRHEAD

112. Chiswick Mall in Flood. *Drypoint.*
Signed in pencil,—*Muirhead Bone.* Very Fine Impression, printed on Japan paper, in perfect condition.
Height, 5½; length, 7 inches.

BONE, MUIRHEAD

113. View in Leeds. *Drypoint.*
Signed in pencil,—*Muirhead Bone.* Superb Impression, printed on Japan paper, in perfect condition.
Height, 7 7/8; length, 11 inches.

BONE, MUIRHEAD

114. Piccadilly Circus. *Drypoint.*
Signed in pencil,—*Muirhead Bone.* Superb Impression, printed on Japan paper, in perfect condition.
Height, 11¾; length, 14 7/8 inches.

[See Illustration]

MUIRHEAD BONE

Piccadilly Circus

[No. 114]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

BONE, MUIRHEAD

115. San Fernando in Celesto, Florence. *Drypoint.*
Signed in pencil,—*Muirhead Bone.* Superb Impression, printed on Japan paper, in perfect condition.
280. Height, 10; length, 11 7/8 inches.

FRANK BRANGWYN

Contemporary English painter-etcher. Born in London in 1867.

BRANGWYN, FRANK

116. The Road to Montreuil. *Etching.*
Signed in pencil,—*Frank Brangwyn.* Superb Impression, mounted down solid for framing.
25. Height, 10 7/8; length, 14 inches.

A. BROUET

Contemporary Belgian etcher.

BROUET, A.

117. Le Défilé. *Etching.*
Signed Artist's Proof. Beautiful Impression, marked proof No. 23 of an edition of 50, in perfect condition.
10. Height, 5; length, 13 1/4 inches.

FELIX BUHOT

French etcher, born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement."—Léonce Bénédite.

BUHOT, FELIX

118. The Cab Stand. *Etching.*
Boucard, No. 123.
60. Signed on the plate,—*Felix Buhot, 1876.* Beautiful Proof, printed on green paper, in perfect condition.
Height, 9 1/4; length, 12 1/2 inches.

BUHOT, FELIX

119. La Fête Nationale au Boulevard Clichy. *Etching.*
Boucard, No. 127. Third State of four.
10. Signed in pencil,—*Felix Buhot.* Fine Impression, printed on Holland paper, in perfect condition.
Height, 12 1/2; width, 9 3/8 inches.

BUHOT, FELIX

120. L'Hiver à Paris ou la Neige à Paris. *Etching and Aquatint.*
Bourcard, No. 128. Fifth State of five.
55. Signed in pencil,—*Felix Buhot.* Very Fine Impression, printed on heavy Holland paper, with large margins, in perfect condition.
Height, 9½; length, 13¾ inches.

BUHOT, FELIX

121. La Chapelle Saint-Michel à L'Estre. *Etching.*
Boucard, No. 152. Fourth State of four.
10. Signed in pencil, *Felix Buhot*, and stamped with the red owl stamp. Fine Impression, in perfect condition.
Height, 5½; length, 10¾ inches.

BUHOT, FELIX

122. Westminster Palace. *Etching.*
Boucard, No. 155. Fifth State of five.
35. Signed in pencil,—*Felix Buhot.* Fine Impression, small hole in lower margin, otherwise in perfect condition.
Height, 11½; length, 15¾ inches.

BUHOT, FELIX

123. The Clock Tower, Westminster. *Etching, Aquatint, and Drypoint.*
Boucard, No. 156. Sixth State of six.
45. Signed in pencil,—*Felix Buhot.* Good impression, printed on China paper, plate-mark and margins cracked, mounted down on heavy cardboard.
Height, 11⅜; length, 15¾ inches.

BUHOT, FELIX

124. Les Oies. *Etching and Aquatint.*
Boucard, No. 166. Fourth State of four.
10. Signed in pencil,—*Felix Buhot*, and stamped with the red owl stamp. Fair impression.
Height, 6; length, 10⅛ inches.

JACQUES CALLOT

French etcher, 1592–1635.
"In the history of etching his work is a notable landmark."—A. M. Hind.

CALLOT, JACQUES

125. Vue du Louvre. *Etching.*
Meaume, No. 713. Second State.
25. Duplicate from the Museum of Fine Arts, Boston.

CALLOT, JACQUES

126. Vue du Pont Neuf et de la Tour de Nesle. *Etching.*
Meaume, No. 714. Second State.
Duplicate from the Museum of Fine Arts, Boston. Two small tears mended.
20.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

DAVID YOUNG CAMERON

Celebrated contemporary Scotch painter and etcher. Born at Glasgow in 1865.

CAMERON, DAVID YOUNG

127. CLYDE AT SYMINGTON. *Etching.*
Rinder, No. 32. Only State.
40. Signed in pencil,—*D. Y. Cameron.* BEAUTIFUL IMPRESSION, printed by and signed,—*F. Goulding, imp.*, in perfect condition.
Height, 4⅞; length, 8⅞ inches.

CAMERON, DAVID YOUNG

128. ARRAN. *Etching.*
Rinder, No. 43. Only State.
15. Signed on the plate,—*D. Y. Cameron.* FINE IMPRESSION. Published in "The Portfolio" Vol. XXIII.
Height, 5; length, 9⅞ inches.

CAMERON, DAVID YOUNG

129. ARRAN. *Etching.*
Rinder, No. 43. Only State.
30. Signed, in pencil,—*D. Y. Cameron.* Good impression, printed on heavy paper. In perfect condition. An edition published in "The Portfolio," Vol. XXIII.
Height, 4½; length, 9½ inches.

CAMERON, DAVID YOUNG

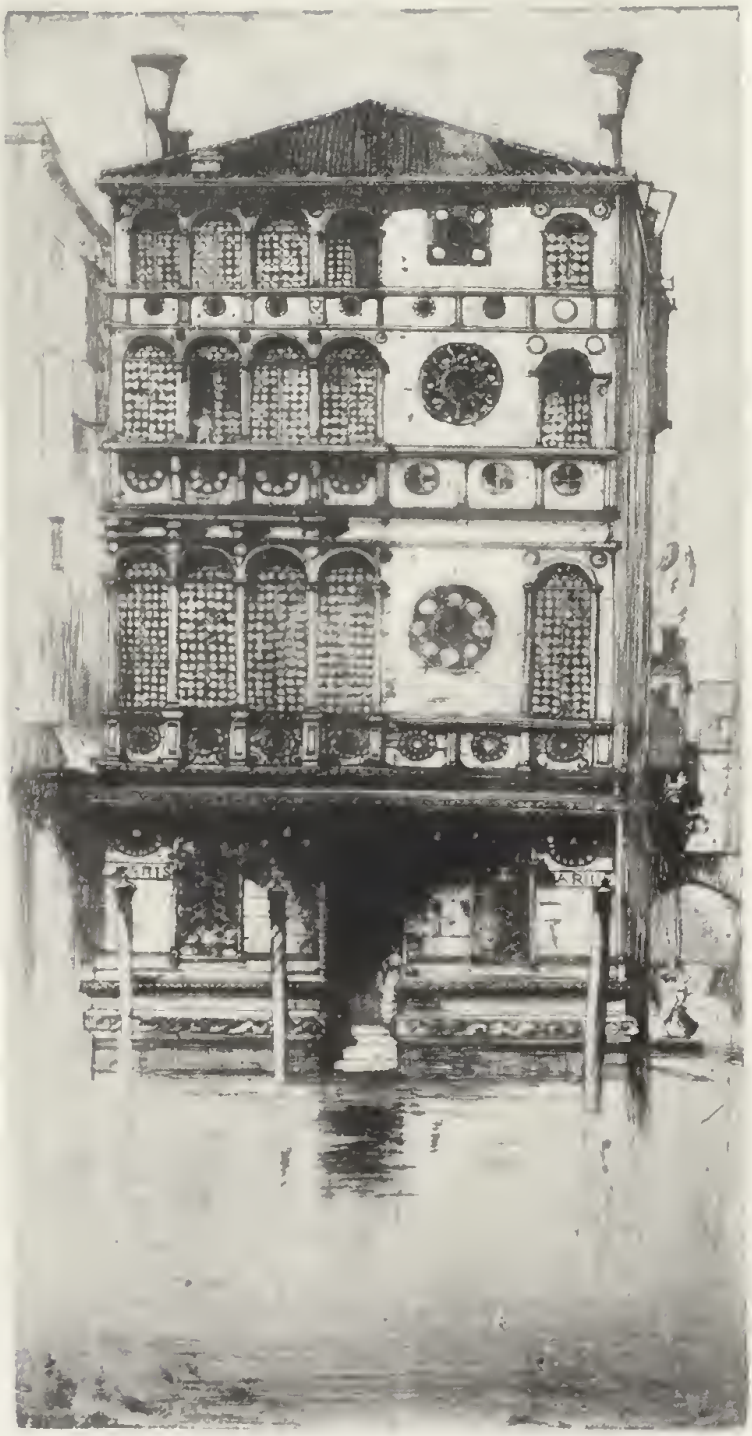
130. BENNAN. *Etching.*
Rinder, No. 71. Only State.
105. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, printed on French paper. Margins slightly stained. VERY RARE, *about 3 impressions only.*
Height, 6; length, 10 inches.

CAMERON, DAVID YOUNG

131. THE DOLPHINS. *Etching.*
Rinder, No. 115. Second State of two.
75. Signed in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, printed on French paper, in perfect condition. One of the "North Holland Set."
Height, 10; width, 4 inches.

CAMERON, DAVID YOUNG

132. TINTORET'S HOUSE, VENICE. *Etching.*
Rinder, No. 209. Only State.
60. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, printed on Dutch paper, in perfect condition.
Height, 9⅜; width, 4½ inches.



DAVID YOUNG CAMERON

Palace of Joannis Darius

[No. 136]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

CAMERON, DAVID YOUNG

133. "Ye Banks and Braes." *Etching.*
Rinder, No. 279. Third State.
Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, printed on Japan paper, slightly stained.
Height, 5⅛; length, 7⅞ inches.

CAMERON, DAVID YOUNG

134. Gargoyles. *Etching.*
Rinder, No. 284. Second State of two.
Signed in pencil,—*D. Y. Cameron.* Fine Impression. Tear on upper margin to the right, running into the print about 1¼ inches, neatly repaired.
Height, 11⅜; width, 6⅞ inches.

CAMERON, DAVID YOUNG

135. The Admiralty. *Etching.*
Rinder, No. 293. Only State.
Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, printed on Japan paper, in perfect condition. No. 5, in "London Set."
Height, 7⅝; width, 5½ inches.

CAMERON, DAVID YOUNG

136. Palace of Joannis Darius. *Etching.*
Rinder, No. 309. Second State of two.
Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, printed on Japan paper, in perfect condition.
Height, 12¾; width, 6⅝ inches.

[See Illustration]

CAMERON, DAVID YOUNG

137. Ponte del la Trinità, Florence. *Drypoint.*
Rinder, No. 325. Third State of Seven.
Signed in pencil,—*D. Y. Cameron.* Very Fine Impresston, printed on Japan paper, in perfect condition.
Height, 6⅝; length, 8¾ inches.

CAMERON, DAVID YOUNG

138. Angers, Rue des Filles Dieu. *Etching.*
Rinder, No. 329. Only State.
Signed in pencil,—*D. Y. Cameron.* Fine Impression, printed on French paper, in perfect condition.
Height, 7¾; width, 4¾ inches.

CAMERON, DAVID YOUNG

139. Montevilliers. *Etching.*
Rinder, No. 355. Third State of three.
Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, printed on old French paper, in perfect condition.
Height, 6¾; length, 8¼ inches.

CAMERON, DAVID YOUNG

140. Saint Merri, Paris. *Etching.*
Rinder, No. 379. Fifth State of five.
180. Signed in pencil,—*D. Y. Cameron.* Fine Impression, printed on Japan paper, in perfect condition.
Height, 10¼; width, 4½ inches.

CAMERON, DAVID YOUNG

141. The Boddin. Lunan Bay. *Drypoint.*
Rinder, No. 428. Sixth State of seven.
45. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, in perfect condition.
Height, 4⅞; length, 6⅞ inches.

CAMERON, DAVID YOUNG

142. Dinnet Moor. *Drypoint.*
Rinder, No. 431. Fourth State of four.
130. Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, printed on French paper, in perfect condition.
Height, 6⅞; length, 11⅞ inches.

CAMERON, DAVID YOUNG

143. Saint Aignan. *Etching and Drypoint.*
Not described in Rinder.
Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, printed on
110. Japan paper, in perfect condition.
Height, 9½; width, 4½ inches.

CAMERON, DAVID YOUNG

144. Kincardine. *Drypoint.*
Not described in Rinder.
Signed in pencil,—*D. Y. Cameron.* Beautiful Early Impression, printed on French paper, in perfect condition.
120. Height, 4½; length, 12½ inches.

CAMERON, DAVID YOUNG

145. Nithsdale. *Drypoint.*
Not described in Rinder.
Signed in pencil,—*D. Y. Cameron.* Beautiful impression, printed on
110. French paper, in perfect condition.
Height, 6; length, 12½ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

PIERRE CHARLES COQUERET

French engraver; born in Paris, 1761; date of death unknown; studied under Janinet.

Passed

COQUERET, PIERRE CHARLES

146. LEFEVRE. *Aquatint.*
Dessiné par, H. Kolbe,—Gravé par Coqueret. FINE OPEN LETTER PROOF, with small margins, in perfect condition.
Height, 20½; width, 13⅞ inches.
Full length, standing, in military dress uniform.

KENYON COX

American etcher

Passed

COX, KENYON

146A. LANDSCAPE. *Pen-and-Ink drawing.*
Signed in lower left corner, *Kenyon Cox, 1887.*
Height, 12; width, 8 inches. Framed.

HONORÉ DAUMIER

French painter and lithographer. 1808–1879.
"In turn epic, profound, witty, comic, familiar, full of life."—LOYS DELTEIL.

DAUMIER, HONORÉ

147. MESSIEURS LES BOUCHERS. Comment . . . vous osez dire . . . Delteil, No. 2064. Only State.
4. LES BOURGEOIS . . . ca n'est jamias content . . . Delteil, No. 2065. Only State.
ACTUALITÉS . . . Eh! bein . . . puisque vous voulez qu' les bouchers . . Delteil, No. 3727. Only State.
Lithographs. Together, 3 pieces.
Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

148. ACTUALITÉS. J'en aurais fait un boucher . . . Delteil, No. 3724. Only State.
2. ACTUALITÉS. Le mea Culpa du Boucher. Delteil, No. 3742. Second State
Lithographs. Together, 2 pieces.
Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONOR

149. Croquis D'Eté. Descendant joyeusement le fleuve de la vie. Delteil, No 1313. Only State. Baigneurs commençant à trouver . . . Delteil, No. 1345. Second State.

Les Plaisirs de la Villegiature. Une campagne aux environs de Paris. Delteil, 2388. Only State.

Croquis Variès. À la santé du raisin! . . . Delteil, No. 1577. Second State.

Croquades. Ma femme, t'as tort de me blâmer . . . Delteil, No. 1216. Second State.

Lithographs. Together, 5 pieces.

Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

150. Actualités. C'est singulier . . . Delteil, No. 3745. Second State.

La rue de Paris dans les premiers jours de Septembre. Delteil, No. 3754. Only State.

Le grande eunuque noir allant rendre compte au Sultan. Delteil, No. 3759. Only State.

Lithographs. Together, 3 pieces.

Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

151. Les Beaux Jours de la Vie. Un retour de jeunesse. Delteil, No. 1814. Second State.

Actualités. Les deux grands Ducs assistant à la bataille de Balaclava. Delteil, No. 3047. Second State.

Lithographs. Together, 2 pieces.

Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

152. Les Gens de Justice. Il défend l'orphelin et la veuve . . . Delteil, No. 1869. Second State.

Locataires et Propriétaires. Inconvénient de louer un logement non loin de la rivière. Delteil, No. 2022. Second State.

Lithographs. Together, 2 pieces.

Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

153. Croquis Parisiens. Paris Grippé. Delteil, No. 1539. Only State.

Locataires et Propriétaires. Vingt sous de denier à Dieu . . . Delteil, No. 2020. Second State.

Pastorales. En v'la, beau mosieu . . . Delteil, No. 2263. Second State.

Lithographs. Together, 3 pieces.

Duplicates from the Museum of Fine Arts, Boston.

DAUMIER, HONORÉ

154. Les Papas. Les Suites d'une Insurrection. Delteil, No. 2165. Second State.

Tout Ce Qui on Voudra. V'la mon p'tit. Delteil, No. 2642. Second State, also Il y a trois mois. Delteil, No. 2625. Second State.

Lithographs. Together, 3 pieces.

Duplicates from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EUGÈNE DELACROIX

French painter and lithographer. 1783–1863.

DELACROIX, EUGÈNE

155. LION DE L'ATLAS. *Lithograph.*
2.25. Delacroix, fecit.—Imp. lith de H. Gaugain rue Vivienne No. 2. Good impression, with the inscription, slightly stained.
Height, 13; length, 18⅜ inches.

THOMAS DE LEU

French engraver. Flourished 1560 to 1620.

"His technique recalls the German and Flemish schools, while his exquisite delicacy is reminiscent of the Wierix."—BOUCARD.

DE LEU, THOMAS

156. CATHERINE DE BOURBON. *Engraving.*
Robert-Dumesnil, No. 311. Second State.
From the Robert-Dumesnil collection, and duplicate from the Museum of Fine Arts, Boston. Cut close.
2.

DE LEU, THOMAS

157. PIERRE DE GOONDI. *Engraving.*
Robert-Dumesnil, No. 375.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston. No margins.

DE LEU, THOMAS

158. HENRI DE LORRAINE, DUC DE GUISE. *Engraving.*
2.50 Robert-Dumesnil, No. 380.
2.— From the Firmin-Didot, Louis Galichon, H. F. Sewall collections, and duplicate from the Museum of Fine Arts, Boston. Lower margins cut off, red crayon marks.

ALBRECHT DÜRER

Born, Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of the day.

DÜRER, ALBRECHT

159. ST. JEROME IN HIS STUDY. *Engraving.*
Bartsch, No. 60; Koehler, No. 71. Small stain at center.
1.70. From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston.
"This print with its two companion-plates, *Melancholy* and *The Knight, Death and the Devil*, possess a pictorial quality which is not equaled by any other of the Artist's works."—S. R. Koehler.

DÜRER, ALBRECHT

160. MELANCHOLIA. *Engraving.*
Bartsch, No. 74.
290 · Signed and dated on the plate,—*A. D. 1514.* Good impression, with small margins, heavy fold through center.
Height, 9½; width, 7½ inches.

DÜRER, ALBRECHT

161. THE LITTLE HORSE. *Engraving.*
Bartsch, No. 96.
30 · Signed on the plate, with the monogram,—*A. D.* and dated 1505. Good impression, has two small holes, neatly repaired.
Height, 6¼; width, 4⅛ inches.

DÜRER, ALBRECHT

162. JOACHIM'S OFFER REJECTED BY THE HIGH PRIEST. *Woodcut.*
Bartsch, No. 77.
20 · Signed in the block with the monogram, *A. D.* Good impression, has small tear on upper right margin, repaired.
Height, 11⅝; width, 8⅜ inches.

DÜRER, ALBRECHT

163. THE MASS OF ST. GREGORY. *Woodcut.*
Bartsch, No. 123.
60. From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston.

GÉRARD EDELINCK

French engraver. 1640–41(?)–1707.

"The greatest of the followers of Nanteuil and the foremost engraver in France in the last part of the seventeenth century."—T. H. THOMAS.

EDELINCK, GÉRARD

164. ISRAEL SILVESTRE. *Engraving.*
Robert-Dumesnil, No. 319. Third State. After C. LeBrun.
4. Duplicate from the Museum of Fine Arts, Boston.

HENRI FANTIN-LATOUR

French painter and lithographer.

FANTIN-LATOUR, HENRI

165. VENUS AND CUPID. *Lithograph.*
Signed in pencil,—*H. Fantin.* FINE IMPRESSION, in perfect condition.
25. Height, 12¾; length, 16⅛ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HEDLEY FITTON

Contemporary English etcher, born in 1859, whose architectural plates show great decorative power. His works have increased rapidly in value.

FITTON, HEDLEY

166. City Gateway, Genoa. *Etching.*
Signed in pencil,—*Hedley Fitton.* Beautiful Impression, in perfect condition.
Height, 18; width, 11⅝ inches.

FITTON, HEDLEY

167. Cour de Corbeaux. *Etching.*
Signed in pencil,—*Hedley Fitton.* Beautiful Impression, in perfect condition.
Height, 19; width, 12⅛ inches.

FITTON, HEDLEY

168. The Tollbooth, Edinburgh. *Etching.*
Signed in pencil,—*Hedley Fitton.* Beautiful Impression, in perfect condition.
Height, 18⅞; width, 12⅝ inches.

MARIANO FORTUNY

Spanish painter and etcher. 1836–1874.

"The only Spanish artist of the second half of the last century whose etching demands attention."—A. M. Hind.

FORTUNY, MARIANO

169. Arabes Assis. *Etching.*
Beraldi, No. 7.
From the collection, of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston.

FORTUNY, MARIANO

170. A Diplomat. *Etching.*
Signed on the plate,—*Fortuny.* Beautiful Impression, in perfect condition.
Height, 9¾; width, 5⅞ inches.

FORTUNY, MARIANO

171. Interior, Church of St. Joseph. *Etching.*
Signed on the plate,—*Fortuny.* Beautiful Impression, in perfect condition.
Height, 5⅞; length, 9¾ inches.

LÉONARD GAULTIER

French engraver. 1561 1630.

"In the delicate manner encouraged by the Wierixes, small portraits, title pages and illustrations were numerous enough in Paris at the turn of the century, but the best of these were done by . . . Thomas de Leu and Leonard Gaultier."—A. M. HIND.

GAULTIER, LÉONARD

172. THE LAST JUDGMENT. *Engraving.*
LeBlanc, No. 18. Second State, names of Gaultier and Mariette erased.
2. After Martino Rota after Michelangelo.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

FRANCISCO GOYA Y LUCIENTES

Spanish painter, etcher, aquatinter, and lithographer. Born, 1746; died, 1828. "The etchings of Goya mark an important epoch in the history of art . . . his particular use of aquatint served him to give a yet more sombre note to his designs,—no one, except Turner, has used it with so much success."—W. ROTHENSTEIN.

GOYA Y LUCIENTES, FRANCISCO

173. LOS CAPRICHOS, Ni asi la distingue, No. 7. *Etching and aquatint.*
5 Hofmann, No. 7.
Duplicate from the Museum of Fine Arts, Boston. Stain.

GOYA Y LUCIENTES, FRANCISCO

174. MARGARITA OF AUSTRIA, QUEEN OF SPAIN, Wife of Philip III. *Etching.*
Hofmann. No. 250.
10. After Velasquez. Scratch on horse's back.
Duplicate from the Museum of Fine Arts, Boston. Scraped in one place.

GOYA Y LUCIENTES, FRANCISCO

175. DON CASPAR DE GUZMAN, Count of Olivarez, Duke of Sanlucas. *Etching.*
Hofmann, No. 254.
After Velasquez.
From the collections, Philippe Burty, Henry F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Cut close.

CHARLES STORM VAN'S GRAVESANDE

Dutch etcher, born at Bredar in 1841.

GRAVESANDE, CHARLES STORM VAN'S

176. THE RIVER ESCANT NEAR ANVERS. *Etching.*
Beraldi, No. 11.
3. Signed on the plate,—*G.* BEAUTIFUL IMPRESSION, on India paper, in perfect condition.
Height, 3 7/8; length, 6 5/8 inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

GRAVESANDE, CHARLES STORM VAN'S

177. Le Lac D'Abcoude. *Etching.*
Beraldi, No. 33.
Signed on the plate,—*Gravesande.* Beautiful Impression, printed on India paper, in perfect condition.
Height, 5; length, 8⅞ inches.

10.

GRAVESANDE, CHARLES STORM VAN'S

178. Biesboth Near Dordrecht; On the Maas; On the Vecht, Fishing Boats; Course of the Weesp. *Etchings.*
Signed on the plates, good impressions, in good condition.
Together, 4 pieces. Each, about 6 by 11 inches.

GRAVESANDE, CHARLES STORM VAN'S

179. Au Bord de la Meuse; in the Park of the Chateau Groeneveld; Title Page Eau-Fortes No. 1. *Etchings.*
Two signed in pencil,—*Ch. Storm Van Gravesande.* Fine Impressions, in perfect condition.
Height, 4½; length, 6½ inches and smaller.
Together, 3 pieces.

5.

GRAVESANDE, CHARLES STORM VAN'S

180. Entrance to the Forest. *Drypoint.*
Signed Artist's Proof. Beautiful impression, printed on Japan paper. Stained.
Height, 10¾; length, 17¾ inches.

32.50

SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. Hamerton.

HADEN, SIR FRANCIS SEYMOUR

181. Amalfi. *Etching.*
Harrington, No. 10. Only Published State.
Signed in pencil,—*Seymour Haden.* Very Fine Impression, printed on Japan paper, in perfect condition. *Extremely Rare.*
Height, 4⅝; width, 3⅛ inches.
From the Seymour Haden collection.

15.

HADEN, SIR FRANCIS SEYMOUR

182. Kensington Gardens. (The Small Plate.) *Etching.*
Harrington, No. 12. Third State of three.
Signed in pencil, *Seymour Haden.* Good impression, in perfect condition. Published in *Études à l'eau-forte, No. III.*
Height, 6¼; width, 4¾ inches.

105.

SIR FRANCIS SEYMOUR HADEN

On the Test

[No. 186]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

183. EGHAM. *Etching.*
Harrington, No. 15. Third State of three.
90. Signed on lower right margin, in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on old French paper, margins slightly stained, otherwise in perfect condition. Published in *Études à l'eau-forte, No. XII.*
Height, 5; length, 8 inches.
From the Otto Bacher collection.

HADEN, SIR FRANCIS SEYMOUR

184. EGHAM LOCK. *Etching.*
Harrington, No. 16. First State, with the sky.
30. Signed on the plate,—*Egham Lock, Seymour Haden.* VERY FINE IMPRESSION, in perfect condition. Published in *Études à l'eau-forte, No. XIII.*
Height, 5⅞; length, 8⅞ inches.
From the Otto Bacher collection.

HADEN, SIR FRANCIS SEYMOUR

185. OUT OF STUDY WINDOW. *Etching.*
Harrington, No. 18. Only Published State.
20. Signed in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, printed on parchment, in perfect condition. Published in *Études à l'eau-forte, No. I.*
Height, 4⅛; length, 9⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

186. ON THE TEST. *Drypoint.*
Harrington, No. 20. Only Published State.
40. Signed on the plate,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 6; length, 9 inches.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

187. ON THE TEST. *Etching and Drypoint.*
Harrington, No. 20. Only Published State.
40 Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

188. ON THE TEST. *Drypoint.*
Harrington, No. 20. Only Published State.
50. Signed in pencil, *Seymour Haden.* Good impression, on Dutch paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

189. Early Morning, Richmond. *Etching and Drypoint.*
Harrington, No. 22. Second State of two.
110. Signed in pencil,—*Seymour Haden.* Fine Impression, on French paper, in perfect condition.
Height, 4½; length, 10¾ inches.

HADEN, SIR FRANCIS SEYMOUR

190. Kidwelly Castle. *Etching.*
Harrington, No. 25. Second State of two.
10. Signed in pencil,—*Seymour Haden.* Fine Impression, trimmed inside the plate-mark.
Height, 3⅛; length, 5¾ inches.

HADEN, SIR FRANCIS SEYMOUR

191. Combe Bottom. *Etching.*
Harrington, No. 32. Third State of three.
20. Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.
Height, 4½; length, 6 inches.

HADEN, SIR FRANCIS SEYMOUR

192. Shere Mill Pond (The Small Plate.) *Etching.*
Harrington, No. 37. Only Published State.
35. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
Height, 4½; length, 6⅝ inches.

HADEN, SIR FRANCIS SEYMOUR

193. Cranbrook. *Etching.*
Harrington, No. 46. Second State of two.
20. Signed in pencil,—*Seymour Haden.* Beautiful Impression, in perfect condition.
Height, 5½; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

194. Battersea Reach. *Etching.*
Harrington, No. 52. First State of two.
20. Signed on the plate,—*Seymour Haden,* 1863. Very Fine Early Impression, on French paper, in perfect condition.
Height, 6; length, 8⅞ inches.
From the Otto Bacher collection.

HADEN, SIR FRANCIS SEYMOUR

195. Battersea Reach. *Etching.*
Harrington, No. 52. First State of two.
35. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
Height, 6; length, 8⅞ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

196. Whistler's House, Old Chelsea. *Etching.*
Harrington, No. 54. Second State of two.
25. Signed on the plate,—*Seymour Haden.* Fine Early Impression, in perfect condition. Published in *Études à l'eau-forte, No. VIII.*
Height, 6⅞; length, 14 inches.

HADEN, SIR FRANCIS SEYMOUR

197. Newcastle in Emlyn. *Etching.*
Harrington, No. 62. Only Published State.
12.50 Signed in pencil,—*Seymour Haden.* Beautiful Impression, on Holland paper, in perfect condition. Published in *Études à l'eau-forte, No. XX.*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

198. Newcastle in Emlyn. *Etching.*
Harrington, No. 62. Only Published State.
12.50 Signed in pencil,—*Seymour Haden.* Fine Impression, printed on parchment, in perfect condition. Published in *Études à l'eau-forte, No. XX.*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

199. Kenarth, South Wales. *Etching.*
Harrington, No. 64. Only Published State.
17.50 Signed in pencil,—*Seymour Haden.* Fine Impression, on Holland paper, in perfect condition. Published in *Études à l'eau-forte, No. XIX.*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

200. Kenarth, South Wales. *Etching.*
Harrington, No. 64. Only Published State.
22.50 Signed in pencil,—*Seymour Haden.* Fine Impression, on Holland paper, in perfect condition. Published in *Études à l'eau-forte, No. XIX*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

201. Kilgaren Castle. *Etching.*
Harrington, No. 65. Only Published State.
20. Signed in pencil,—*Seymour Haden.* Beautiful Impression, in perfect condition. Published in *Études à l'eau-forte, No. XVII.*
Height, 4½; length, 5⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

202. Brentford Ferry. *Etching.*
Harrington, No. 75. Only Published State.
17.50 Signed in pencil,—*Seymour Haden.* Beautiful Impression, on French paper, in perfect condition.
Height, 5½; length, 8½ inches.

SIR FRANCIS SEYMOUR HADEN

THREE SISTERS

[No. 207]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

203. SHEPPERTON. *Etching.*
Harrington, No. 80. Only Published State.
Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on parchment, in perfect condition.
Height, 5¼; width, 4⅝ inches.

HADEN, SIR FRANCIS SEYMOUR

204. HARRY KELLEY'S, PUTNEY. *Etching.*
Harrington, No. 117. Only Published State.
Signed in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on Japan paper, in perfect condition.
Height, 4⅜; length, 7 inches.

HADEN, SIR FRANCIS SEYMOUR

205. A CASTLE, COUNTY WICKLOW. *Etching.*
Harrington, No. 121. Only Published State.
Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 4; length, 5⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

206. THE HERD. *Etching.*
Harrington, No. 128. Only Published State.
Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 5½; length, 8¼ inches.

HADEN, SIR FRANCIS SEYMOUR

207. THREE SISTERS. *Etching.*
Harrington, No. 129. Second State of two.
Signed in pencil,—*Seymour Haden.* BEAUTIFUL IMPRESSION, on Holland paper, in perfect condition.
Height, 5½; length, 8¼ inches.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

208. OPPOSITE BOYLES FARM. *Etching.*
Harrington, No. 138. Only Published State.
Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.
Height, 6⅞; length, 9⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

209. LUDLOW CASTLE. *Etching.*
Harrington, No. 142. Only Published State.
Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.
Height, 5½; length, 8⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

210. Breaking Up of the Agamemnon. *Etching.*
Harrington, No. 145. Second State of two.
65. Signed in pencil,—*Seymour Haden.* Fine Impression, printed and marked by Goulding,—*Very Good Proof, n'est ce pas? F. Goulding imp.*, in perfect condition.
Height, 7½; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

211. Breaking Up of the Agamemnon. *Etching.*
Harrington, No. 145. Second State of two.
65. Signed in pencil,—*Seymour Haden.* Fine Impression, printed by Goulding, and marked by him,—*This is a curious piece of old paper, rather good—n'est ce pas? F. Goulding imp.*, in perfect condition.
Height, 7⅝; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

212. A Brig at Anchor. *Etching.*
Harrington, No. 147. Only Published State.
20. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
Height, 5½; length, 8¼ inches.

HADEN, SIR FRANCIS SEYMOUR

213. Brig at Anchor. *Etching.*
7.50 Harrington, No. 147. Only Published State.
Signed on the plate,—*Seymour Haden, 1870.* Fine Impression, margins slightly stained. Published in the *Portfolio, 1876.*
Height, 5½; length, 8¼ inches.
From the Otto Bacher collection.

HADEN, SIR FRANCIS SEYMOUR

214. The Mill-Wheel. *Etching.*
17.50 Harrington, No. 153. Third State of three.
Signed in pencil,—*Seymour Haden.* Fine Impression, on old paper, in perfect condition.
Height, 7; length, 10⅜ inches.

HADEN, SIR FRANCIS SEYMOUR

215. Pool Dornie. *Etching.*
17.50 Harrington, No. 158. Second State of two.
Signed in pencil,—*Seymour Haden.* Fine impression, on Holland paper, in perfect condition.
Height, 6¼; length, 10½ inches.

HADEN, SIR FRANCIS SEYMOUR

216. Divergent Paths. *Drypoint.*
Harrington, No. 162. First State of two.
10. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
Height, 5½; length, 8 inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

217. CHALLOW FARM. *Drypoint.*
Harrington, No. 175. Only Published State.
50. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

218. WAREHAM BRIDGE. *Drypoint.*
Harrington, No. 176. Only Published State.
22.50 Signed on the plate, and stamped in lower left corner with the Haden Estate stamp. Good impression, in perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

219. THE LITTLE BOAT-HOUSE. *Drypoint.*
Harrington, No. 177. Third State of three.
15. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

220. THE LITTLE BOAT-HOUSE. *Drypoint.*
Harrington, No. 177. Third State of three.
Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper,
20. in perfect condition.
Height, 5⅞; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

221. THREE COWS. *Drypoint.*
Harrington, No. 180. Second State of two.
Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, in perfect
20. condition.
Height, 5½; length, 8 inches.

HADEN, SIR FRANCIS SEYMOUR

222. THE VICARAGE. *Etching.*
Harrington, No. 184. Only Published State.
12.50 Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 6½; width, 5¼ inches.

HADEN, SIR FRANCIS SEYMOUR

223. THE TEST AT LONGPARISH. *Etching.*
Harrington, No. 224. Only Published State.
17.50 Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, upper right corner torn and repaired.
Height, 7; length, 10½ inches.

SIR FRANCIS SEYMOUR HADEN

A Salmon River

[No. 224]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

224. A Salmon River. *Etching and Mezzotint.*
Harrington, No. 226. First State of two.
55. Signed in pencil,—*Seymour Haden*. Fine Impression, on Hollland paper, in perfect condition.
Height, 4⅝; length, 6¼ inches.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

225. A Salmon River. *Etching and Mezzotint.*
Harrington, No. 226. Second State, plate reduced in height.
30. Unsigned. Good impression, in perfect condition.
Height, 4⅛; length, 6¼ inches.

HADEN, SIR FRANCIS SEYMOUR

226. Breaking Up of the Agamemnon. *Etching and Mezzotint.*
Harrington, No. 229. Third State of three.
12.50 Fine Impression, bearing the Haden Estate stamp, in perfect condition.
Height, 9¾; length, 18¼ inches.

HADEN, SIR FRANCIS SEYMOUR

227. Haunt of the Mosquito. *Mezzotint.*
Harrington, No. 243. Only Published State.
12.50 Signed in pencil,—*Seymour Haden*. Fine Impression, on A. C. L. paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

228. The Pillar of Salt. *Etching and Mezzotint.*
Harrington, No. 246. Only Published State.
10. Unsigned. Good impression. In perfect condition
Height, 8⅞; length, 11¾ inches.

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF MODERN COLOR PRINTS
ETCHINGS AND ENGRAVINGS BY OLD AND MODERN MASTERS
INCLUDING SELECTIONS FROM THE PORTFOLIOS OF
MR. JOHN REID OF NEW YORK, MR. HANS HINRICHS OF NEW YORK,
MRS. FRANK EDWARDS OF NEW YORK, ALSO DUPLICATES FROM
THE MUSEUM OF FINE ARTS, BOSTON, MASS.
TO BE SOLD BY ORDER OF OWNERS HEREINBEFORE DESIGNATED

Second Session, Numbers 229 to 454 inclusive

THURSDAY EVENING, APRIL 20th, AT 8:15 O'CLOCK

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN

229. NÜREMBERG. *Etching.*
Boland, No. 121.
10. Signed in pencil,—*Axel H. Haig.* FINE IMPRESSION, in perfect condition.
Only 100 copies printed.
Height, 14; length, 18 inches.

HAIG, AXEL HERMAN

230. ST. ANASTASIA. *Etching.*
Boland, No. 153.
12.50 Signed in pencil,—*Axel H. Haig.* FINE IMPRESSION, in perfect condition.
Only 100 copies printed.
Height, 22¼; width, 15½ inches.

HAIG, AXEL HERMAN

230A. TOLEDO (View of South Aisle). *Etching.*
Boland, No. 196.
17.50 Signed in pencil, *Axel H. Haig.* Good impression.
Height, 28; width, 19 inches. Framed.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

MARTIN HARDIE

Contemporary English etcher.

HARDIE, MARTIN

231. A Bit of Old Portsmouth. *Etching.*
Signed in pencil,—*Martin Hardie.* Beautiful Impression, in perfect condition.
Height, 7⅞; width, 6 inches.

PLATT, CHARLES A.

The Windmill. *Etching.*
Signed in pencil,—*C. A. Platt.* Beautiful Impression, in perfect condition.
Height, 4; length, 5¾ inches.
Together, 2 pieces.

CHILDE HASSAM

Celebrated American painter and etcher.

HASSAM, CHILDE

232. Calvary Church in Snow. *Etching.*
Signed in pencil,—*C. H. imp.* Beautiful Impression, in perfect condition.
Height, 6¾; width, 4¾ inches.

HASSAM, CHILDE

233. Chimneys, Portsmouth. *Etching.*
Signed in pencil,—*C. H. imp.* Beautiful Impression, in perfect condition.
Height, 4⅞; length, 8 inches.

ARTHUR W. HEINTZELMAN

Contemporary American Etcher.

HEINTZELMAN, ARTHUR W.

234. Head with Black Drape. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 5; width, 4 inches.

HEINTZELMAN, ARTHUR W.

235. In the Twilight. *Etching.*
Signed Artist's Proof. Beautiful Impression, *marked proof No. 5*, in perfect condition.
Height, 6¾; width, 5 inches.

HEINTZELMAN, ARTHUR W.

236. The Boat Builder: The Squall. *Etchings.*
Signed Artist's Proofs. Beautiful Impressions, in perfect condition.
Height 4½; length, 5½ inches.
Together, 2 pieces.

ALBANY E. HOWARTH

Contemporary English etcher. "A clever etcher who is pushing to the front, is Albany E. Howarth."—Malcom Salamon.

HOWARTH, ALBANY E.

237. The Arch of Conca, Perugia. *Etching.*
Signed Artist's Proof. Fine Impression, in perfect condition.
Height, 7⅜; length, 8¾ inches.

HOWARTH, ALBANY E.

238. A Corner in San Ghimignano. *Etching.*
Signed Artist's Proof. Fine Impression, in perfect condition.
Height, 10; width, 6½ inches.

HOWARTH, ALBANY E.

239. Piazza Della Sisterna, San Ghimignano. *Etching.*
Signed Artist's Proof. Fine Impression, in perfect condition.
Height, 10¼; width, 7 inches.

HOWARTH, ALBANY E.

240. Verona. *Etching.*
Signed Artist's Proof. Fine Impression, in perfect condition.
Height, 7; length, 10 inches.

CHARLES JACQUE

French painter and etcher; born, 1813; died, 1894.
"A pioneer of the Renaissance of etching in the nineteenth century."—R. J. Wickenden.

JACQUE, CHARLES

241. Le Labourage. Guiffrey, No. 182. Second State.
Un Coin de Cour. Guiffrey, No. 197. Second State.
Le Matin de Premier Jour de l'An. Guiffrey, No. 202. Third State.
Etchings. Together, 3 pieces.
Duplicates from the Museum of Fine Arts, Boston.

JACQUE, CHARLES

242. Pastorale. Guiffrey, No. 180. Fourth State.
Les Petites Vachères. Guiffrey, No. 196. Second State.
Etchings. Together, 2 pieces.
Duplicates from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

JACQUE, CHARLES

243. The Forge. *Drypoint.*
Guiffrey, No. 256. Third State. Rare. *20 impressions in all.*
10. From the collection of W. P. Babcock, and duplicate from the Museum of Fine Arts, Boston.

JULES FERDINAND JACQUEMART

French etcher; born, 1837; died, 1880.

"There is evident the hand of the delicate artist and the eye that can appreciate and render almost unconsidered beauties. Exquisite matter and the forms that Art has given to common things have found their new interpreter."—F. Wedmore.

JACQUEMART, JULES FERDINAND

244. Les Gemmes et Joyaux de la Couronne. *Etchings.*
3. Vase antique de Sardoine. Gonse, No. 126. Third State.
Vase antique de Porphyre. Gonse, No. 130. Third State.
Vase antique de Sardoine. Gonse, No. 138. Second State.
Together, 3 pieces.
Duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

245. Les Gemmes et Joyaux de la Couronne. Aiguière d'agate orientale. *Etching.*
Gonse, No. 178. Second State. On vellum.
1.50 Duplicate from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

246. Etchings of Pictures in the Metropolitan Museum, New York.
Titlepage. Gonse, No. 271. Third State.
La Sorcière Hill Bobb, after Franz Hals. Gonse, No. 272. Third State.
Head of a Girl, after Greuze. Gonse, No. 273. Third State.
Interior, after Kalf. Gonse, No. 275. Third State.
Marine, after Van Goyen. Gonse, No. 276. Second State.
Portrait of a Woman, after Cranach, the Younger. Gonse, No. 279. Fourth State.
Etchings, before letters. Wide margins. Together, 6 pieces.
From the collection of Louis Gonse, and duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

247. Vase Chinois en Émail Cloissonné. Gonse, No. 13. Second State.
17.50 Histoire de la Porcelaine, Porcelaine de Vincennes. Gonse, No. 58.
Histoire de la Bibliophilie, Reliure de Diane de Poitiers. Gonse, No. 124.
Still Life of Fish and Fruit, after Jan Fyt, Undescribed.
The Repast, after D. Teniers, Undescribed.
Etchings. Together, 5 pieces.
From the collections of Gonse, Sewall, and duplicates from the Museum of Fine Arts, Boston.

Sold with 247

JACQUEMART, JULES FERDINAND

248. Bijoux Polonais. Gonse, No. 19. Second State, two impressions.
Bijoux Antiques de la Collection Campana. Gonse, No. 10. Only State. Wide margins.
Etchings. Together, 3 pieces.
From the Gonse collection, and duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

249. Elisabeth de Valois, after Antonio Moro. Gonse, No. 284. First State.
L'Infante Isabelle, after Simon de Vos. Gonse, No. 287. Third State.
Etchings. Together, 2 pieces.
From the Sewall collection, and duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

250. Trépied par Gouthières. *Etching.*
Gonse, No. 23. Third State. Wide margins. The Artist's Masterpiece.
From the Gonse collection and duplicate from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

251. Les Gemmes et Joyaux de la Couronne, Buire orientale en cristal de roche. Gonse, No. 133. Third State.
Bouteille de Cristal de Roche. Gonse, No. 145. Second State, before letters.
Hanap de Cristal de Roche. Gonse, No. 143. Second State.
Etchings. Together, 3 pieces.
Duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

252. Les Gemmes et Joyaux de la Couronne, Bassin de cristal de roche. Gonse, No. 139. Third State, before letters.
Drageoir de Cristal de Roche. Gonse, No. 147. Second State, before letters.
Drageoir de Cristal de Roche. Gonse, No. 149. Second State, before letters.
Coupe de Cristal de Roche. Gonse, No. 162. Third State, before letters.
Etchings. Together, 4 pieces.
Duplicates from the Museum of Fine Arts, Boston.

JACQUEMART, JULES FERDINAND

253. Les Gemmes et Joyaux de la Couronne, Epée de Childeric. Gonse, No. 125. Second State before letters. Spotted.
Epée de Charlemagne. Gonse, No. 127. Third State.
Salière en Lapis Lazuli. Gonse, No. 152. Second State.
Agrafe de Manteau Royal de Saint Louis. Gonse, No. 134. Third State, before letters.
Etchings. Together, 4 pieces.
Duplicates from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

JACQUEMART, JULES FERDINAND

254. Les Gemmes et Joyaux de la Couronne, Epée de Childeric. Gonse, No. 125. First State.
3. Vase Antique de Sardoine. Gonse, No. 138. First State.
Nef de Cristal de Roche, Gonse, No. 151. First State.
Etchings. Together, 3 pieces.
From the Gonse collection, and duplicates from the Museum of Fine Arts, Boston.

JOHANN-BARTHOLD JONGKIND

Celebrated painter, born in Holland, 1819, pupil of Isabey.

JONGKIND, JOHANN-BARTHOLD

255. Port of Antwerp, Anvers: Entrée du Port de Honfleur. *Etchings.* Delteil, Nos. 12–15.
1.50 Signed on the plates,—*Jongkind.* Good impressions, on Japan paper, in perfect condition.
Height, 8¾; length, 12 inches.
Together, 2 pieces.

ELBRIDGE KINGSLEY

American wood-engraver.

KINGSLEY, ELBRIDGE

256. Flying Dutchman. *Wood Engraving.*
12.50 After A. P. Ryder. Signed Artist's Proof. Beautiful Impression, on thin Japan paper, in perfect condition.
Height, 8¾; length, 10½ inches.

WILLIAM LEE-HANKEY

Contemporary English etcher.

LEE-HANKEY, WILLIAM

257. Dawn. *Etching.*
Hardie, No. 100.
15. Signed in pencil,—*W. Lee Hankey, imp.* Beautiful Impression, in perfect condition.
Height, 9⅞; width, 6⅜ inches.

ALPHONSE LEGROS

"Born at Dijon in 1837. Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . He has been fed on the Renaissance, and on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—FREDERICK WEDMORE.

LEGROS, ALPHONSE

258. COMMUNION DANS L'EGLISE ST. MÉDARD. *Etching and Drypoint.*
Malassis, No. 34.
Signed in pencil,—*A. Legros.* FINE IMPRESSION, margins wrinkled and slightly stained.
Height, 14⅜; width, 10⅝ inches.

LEGROS, ALPHONSE

259. LES CHANTRES ESPAGNOLS. *Etching.*
Malassis, No. 37.
Signed in ink,—*A. Legros.* VERY FINE IMPRESSION, printed on Japan paper, in perfect condition.
Height, 10½; length, 14¼ inches.

LEGROS, ALPHONSE

260. PORTRAIT OF DALOU. *Etching.*
Malassis, No. 41.
Signed in pencil,—*A. Legros.* VERY FINE IMPRESSION, printed on Japan paper, in perfect condition.
Height, 8⅞; width, 6 inches.

LEGROS, ALPHONSE

261. UN BAPTÊME. *Etching.*
Malassis, No. 65.
FINE IMPRESSION, in perfect condition.
Height, 8; length, 10¾ inches.

PAYSANNES DE BOULOGNE. *Etching.*
Malassis, No. 80.
BEAUTIFUL IMPRESSION, on Japan paper, in perfect condition.
Height, 9; width, 6 inches.
Together, 2 pieces.

LEGROS, ALPHONSE

262. LA MORT DU VAGABOND. *Etching.*
Malassis, No. 89.
Signed in pencil,—*A. Legros.* FINE IMPRESSION, printed in brown ink on Dutch paper, in perfect condition.
Height, 21; width, 14⅞ inches.

LEGROS, ALPHONSE

263. LA MORT ET LA BUCHERON, No. 2. *Etching.*
Malassis, No. 142.
Signed on the plate,—*A. Legros, pinx. & sculp.* Good impression, with the inscription, in perfect condition.
Height, 12⅜; width, 9⅛ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

LEGROS, ALPHONSE

264. The Wayfarer. *Etching.*
Malassis Supplement, No. 265.
Signed on the plate,—*A. Legros.* Fine Impression, in perfect condition.
Height, 5½; length, 10½ inches.
Edwin Edwards. (Bookplate.) *Etching.*
Malassis, No. 161.
Signed in pencil,—*A. Legros.* Fine Impression. Few tears in margins, repaired.
Height, 6½; width, 4¾ inches.
Together, 2 pieces.

LEGROS, ALPHONSE

265. Dans les Bois. *Drypoint.*
Malassis Supplement, No. 341.
Signed in pencil,—*A. Legros.* Superb Impression, in perfect condition.
Height, 9; width, 6 inches.

LEGROS, ALPHONSE

266. Le Triomphe de la Mort (Le Combat). *Etching.*
Malassis Supplement, No. 523.
Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 7½; length, 13¾ inches.

LEGROS, ALPHONSE

267. The Gardener. *Etching.*
Malassis Supplement, No. 555.
Signed in pencil,—*A. Legros.* Fine Impression, printed on Dutch paper, in perfect condition.
Height, 16¾; width, 14 inches.

AUGUST LEPÈRE

Contemporary French wood-engraver and etcher; born, 1849.

LEPÈRE, AUGUST

268. Travaux pour le Nouveau Champ de Manoeuvre à Issy. *Etching.*
Lotz-Brissonneau, No. 104.
Signed in pencil,—*A. Lepère.* Beautiful Impression, in perfect condition.
Height, 5; length, 10⅝ inches.
From the Jules Gerbeau collection.

LEPÈRE, AUGUST

269. Dernière Feuille. *Etching.*
Signed in pencil,—*August Lepère.* Beautiful Impression, marked proof *No. 15 of an edition of 50*, printed on Japan paper, in perfect condition.
Height, 6⅝; length, 11½ inches.

LEPÈRE, AUGUST

270. LE CRÉPUSCULE. *Etching.*
Signed in pencil,—*August Lepère.* SUPERB IMPRESSION, marked proof *No. 18 of an edition of 35*, in perfect condition.
Height, 8⅛; length, 11⅛ inches.
From the personal collection of Madame Lepère.

LEPÈRE, AUGUST

271. POMMIER RENVERSÉ. *Etching.*
Signed in pencil,—*A. Lepère.* SUPERB IMPRESSION, of the FIRST STATE, marked proof *No. 7, of an edition of eight printed*, in perfect condition.
Height, 5½; length, 7⅝ inches.

TOMAS LOPEZ ENGUIDANOS

Spanish engraver to Spanish Court, 1807.

LOPEZ ENGUIDANOS, TOMAS

272. EL SERENÍSIMO SEÑOR PRÍNCIPE DE LA PAZ. *Line Engraving.*
Josef Rivelles, pinx.—Lopez Enguidanos, sculp. FINE IMPRESSION, with the inscription, margins trimmed inside plate-mark
Height, 21¼; width, 16¼ inches.

JAMES MacARDELL

Born in Dublin, 1729; died in London, 1765. Pupil of John Brooks, with whom he came to London about 1747.

MacARDELL, JAMES

273. LISABETTA. *Mezzotint.*
Fuerino pinxt.,—J. McArdell fecit. FINE IMPRESSION, with the inscription, in perfect condition.
Height, 11; width, 9 inches.

JAMES McBEY

Contemporary Scotch etcher.

McBEY, JAMES

274. ALBERT BASIN, ABERDEEN. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, in perfect condition.
Height, 5⅞; length, 8⅜ inches.

McBEY, JAMES

275. GRIMNESSESLIUS, A CANAL IN AMSTERDAM. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, in perfect condition.
Height, 11⅞; width, 5⅞ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

McBEY, JAMES

276. PORTRAIT OF MARTIN HARDIE. *Drypoint.*
Signed in ink,—*James McBey.* FINE IMPRESSION, marked *No IV*, in perfect condition. *Only 24 proofs printed.*
Height, 6; length, 8⅛ inches.

McBEY, JAMES

277. RAS-EL-AIN. *Etching.*
Signed in ink,—*James McBey.* BEAUTIFUL IMPRESSION, marked *No. VII*, in perfect condition.
Height, 7¾; length, 12⅞ inches.

McBEY, JAMES

278. TETUAN. *Etching.*
Signed in ink,—*James McBey.* SUPERB IMPRESSION, marked *Proof No. 33*, in perfect condition.
Height, 4¾; length, 9⅞ inches.

McBEY, JAMES

279. THE GATE, TETUAN. *Etching.*
Signed in ink,—*Jas. McBey.* VERY FINE IMPRESSION, *marked proof No. 8*, in perfect condition.
Height, 8⅞; width, 5¼ inches.

DONALD SHAW MacLAUGHLAN

Contemporary American etcher. Born in Canada, 1876.

MacLAUGHLAN, DONALD SHAW

280. ST. SULPICE, LE PETITE TOUR. *Etching.*
Signed in pencil,—*D. S. MacLaughlan.* BEAUTIFUL IMPRESSION, margins trimmed down to plate-mark.
Height, 11¾; width, 9⅜ inches.

MacLAUGHLAN, DONALD SHAW

281. THE ARNO, FLORENCE. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* VERY FINE IMPRESSION, in perfect condition.
Height, 6¾; length, 7⅞ inches.

MacLAUGHLAN, DONALD SHAW

282. A SONG FROM VENICE, No. 1. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* VERY FINE IMPRESSION, in perfect condition.
Height, 10; length, 12 inches.

CHARLES MERYON

Tourelle Rue de la Tixéranderie

[No. 286]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

MACLAUGHLAN, DONALD SHAW

283. THE MARKET, VENICE. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, 10¾; length, 15 inches.

40.

MACLAUGHLAN, DONALD SHAW

284. A VENETIAN NOONTIDE. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* VERY FINE IMPRESSION, in perfect condition.
Height, 9¾; length, 11⅝ inches.

95.

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868.

MERYON, CHARLES

285. LA TOUR DE L'HORLOGE. *Etching.*
Delteil, No. 28. Sixth State of six.
Fair impression, with the inscription, and *Publié par L'Artiste*, stained and repaired.
Height, 9¾; width, 7⅛ inches.

20.

MERYON, CHARLES

286. TOURELLE RUE DE LA TIXÉRANDERIE. *Etching.*
Delteil, No. 29. Second State of three.
Signed on the plate, with the monogram,—*C. M.* VERY FINE IMPRESSION, printed in brown ink on heavy paper, with wide margins, in perfect condition.
Height, 9¾; width, 5⅛ inches.

150.

[See Illustration]

MERYON, CHARLES

287. BAIN-FROID CHEVRIER. *Etching.*
Delteil, No. 44. Sixth State of six.
Signed on the plate,—*C. M.* Good impression, with the title, printer's name and address.
Height, 4¾; length, 5⅜ inches.

12.50

MERYON, CHARLES

288. NOUVELLE-ZÉLANDE, Greniers indigènes et habitations à Akaroa (presquile de Banks). 1845. *Etching.*
Delteil, No. 70. Fourth State of four.
Signed in the upper right corner with the monogram, *C. M.* FINE IMPRESSION, on Holland paper, in perfect condition.
Height, 4¾; length, 9 inches.

20.

JEAN-FRANÇOIS MILLET

Born in the little village of Gruchy, on the Norman coast, October 4, 1814. Died at Barbizon, January 20, 1875. "A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet."—MRS. SCHUYLER VAN RENSSELAER. *Millet as an Etcher.*

MILLET, JEAN-FRANÇOIS

289. THE CHURNER. *Etching.*
Delteil, No. 10. Third State of three.
FINE IMPRESSION, printed on Japan paper, ink line on lower margin, otherwise in perfect condition.
Height, 7; width, 4¾ inches.

MILLET, JEAN-FRANÇOIS

290. WOMAN FILLING WATER-CANS. *Woodcut.*
Delteil, No. 32.
Cut by Pierre Millet. Early Impression
Duplicate from the Museum of Fine Arts, Boston.

MILLET, JEAN-FRANÇOIS

291. THE SHEPHERDESS SEATED. *Woodcut.*
Delteil, No. 33. Second State of two.
Signed on the block,—*J. F. Millet.* Good impression, in perfect condition.
Height, 10¾; width, 8½ inches.

MILLET, JEAN-FRANÇOIS

292. THE DIGGER. *Woodcut.*
Delteil, No. 34. Early impression, in dark brown ink.
Cut by Pierre Millet.
Duplicate from the Museum of Fine Arts, Boston.

JEAN MORIN

French painter and engraver. 1590 1650.

"Jean Morin is another engraver of the earlier part of the seventeenth century in France, who fills a distinct and distinguished place in our history."—A. M. HIND.

MORIN, JEAN

293. JACQUES LE MERCIER. *Engraving.*
Ph. Champaigne pinx.—J. Morin Scul. cum priu Regis. Good impression.
Slightly stained.
Height, 11⅞; width, 9¾ inches.

MORIN, JEAN

294. ANNE OF AUSTRIA, Queen-Regent of France, mother of Louis XIV. *Engraving.*
Robert-Dumesnil, No. 40. Second State.
After Ph. de Champaigne.
Duplicate from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

Sold with 294.

MORIN, JEAN

295. QUEEN ANNE OF AUSTRIA. *Engraving.*
Robert-Dumesnil, No. 41. Second State.
After Ph. de Champaigne. Wide margins.
From the collection of W. I. Jenkins, and a duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

296. QUEEN ANNE OF AUSTRIA. *Engraving.*
Robert-Dumesnil, No. 41. Second State.
10. After Ph. de Champaigne. Wide margins.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

297. GUIDÉ BENTIVOGLIO, Cardinal. *Engraving.*
Robert-Dumesnil, No. 43.
30. After Van Dyck. Considered his masterpiece by some authorities.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

298. PIERRE BERTHIER, Bishop of Montauban. *Engraving.*
7.50 Robert-Dumesnil, No. 44. Second State.
After Ph. de Champaigne.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

299. ST. CHARLES BORROMEO, Archbishop of Milan. *Engraving.*
Robert-Dumesnil, No. 45.
After Ph. de Champaigne.
35.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

300. ST. CHARLES BORROMEO. *Engraving.*
Robert-Dumesnil, No. 46. Third State.
After Ph. de Champaigne.
From the collection of Davidsohn, and duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

301. JEAN-PIERRE DE CAMUS, Bishop of Bellay. *Engraving.*
Robert-Dumesnil, No. 49.
10. After Ph. de Champaigne. Small tear at left.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

Sold with 301

MORIN, JEAN

302. NICOLAS CHRYSTIN. *Engraving.*
Robert-Dumesnil, No. 51.
After Van Dyck.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

303. NICOLAS CHRYSTIN. *Engraving.*
7.50 Robert-Dumesnil, No. 51.
After Van Dyck. Margins.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

304. JEROME FRANCK, Court Painter. *Engraving.*
Robert-Dumesnil, No. 52. Second State.
5. After Franck.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

305. JEROME FRANCK. *Engraving.*
Robert-Dumesnil, No. 52. Second State.
12.50 After Franck. Margins.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

306. JEAN FR. PAUL DE GONDY, Coadjutor of Paris. *Engraving.*
Robert-Dumesnil, No. 54. Third State.
5. After Ph. de Champaigne. Margins.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

307. HONORINE GRIMBERGHE, Comtesse de Bossu. *Engraving.*
Robert-Dumesnil, No. 55.
From the collections, Bibliothèque Royale, H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Slightly stained, no margins.

MORIN, JEAN

308. HONORINE GRIMBERGHE. *Engraving.*
Robert-Dumesnil, No. 55.
30. Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

309. HONORINE GRIMBERGHE. *Engraving.*
Robert-Dumesnil, No. 56. Second State.
15. After Van Dyck. No margins.
Duplicate from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

Sold with 309

MORIN, JEAN

310. HENRI DE LORRAINE, Comte d'Harcourt. *Engraving.*
Robert-Dumesnil, No. 58. First State.
After Ph. de Champaigne. Margins.
From the Camberlyn collection and duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

311. CORNEILLE JANSENIUS, Bishop of Ypres. *Engraving.*
Robert-Dumesnil, No. 61. Third State.
From the W. I. Jenkins collection and duplicate from the Museum of Fine Arts, Boston.

17.50

MORIN, JEAN

312. LOUIS XI, King of France. *Engraving.*
Robert-Dumesnil, No. 63. Second State. Wide margins, foxed.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

313. LOUIS XIII, King of France. *Engraving.*
Robert-Dumesnil, No. 64. First State.
After Ph. de Champaigne. Thin in two places.
From the collection of W. I. Jenkins, and duplicate from the Museum of Fine Arts, Boston.

5.

MORIN, JEAN

314. CHRISTOPHE DE THOU. *Engraving.*
Robert-Dumesnil, No. 78.
Duplicate from the Museum of Fine Arts, Boston.

12.50

MORIN, JEAN

315. CHARLES DE VALOIS, Duc d'Angoulême. *Engraving.*
Robert-Dumesnil, No. 81. First State.
After Ph. de Champaigne. Margins.
Duplicate from the Museum of Fine Arts, Boston.

MORIN, JEAN

316. JEAN BAPTISTE ANADOR VIGNEROD. *Engraving.*
Robert-Dumesnil, No. 85. Third State.
After Ph. de Champaigne. Cut close.
From the W. I. Jenkins collection, and duplicate from the Museum of Fine Arts, Boston.

15.

MORIN, JEAN

317. NICOLAS DE NEUFVILLE, Marquis of Villeroy. *Engraving.*
Robert-Dumesnil, No. 87.
After Ph. de Champaigne.
From the collection of John Barnard, and duplicate from the Museum of Fine Arts, Boston.

HENDRIK NAIWINCK

Landscape etcher of the Netherlands, 1619 (1624?) 1654. His etchings rarely appear in the market.

NAIWINCK, HENDRIK

318. A Tree Covered Rock: Woods by a River. *Etchings.*
Bartsch, Nos. 11 and 15.
Together, 2 pieces.
From the J. Griffiths and H. F. Sewall collections, and duplicate from the Museum of Fine Arts, Boston.

ROBERT NANTEUIL

Freneh engraver; born in Rheims, 1623 (25?); died at Paris, 1678.

"In Robert Nanteuil we eome to a master of pure engraving, and the undisputed head of the Freneh school of portrait. His fame stands on the most solid foundation. . . . At its best, his work possesses a noble directness of expression and a complete freedom from all the attractive mannerisms by which a spurious reputation is so lightly gained."—A. M. Hind.

NANTEUIL, ROBERT

319. Jacques Amelot. *Engraving.*
Robert-Dumesnil, No. 19. First State.
Done from life. Cut close. Rare.
Duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

320. Louis de Bailleul. *Engraving.*
Robert-Dumesnil, No. 27. Second State.
Done from life.
From the H. F. Sewall eolleetion and duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

321. Gilles Boileau, Father of the famous poet Boileau. *Engraving.*
Robert-Dumesnil, No. 43. Second State.
Done from life. Cut close, slightly foxed.
From the eolleetion of W. I. Jenkins and duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

322. Jean Chapelain, Member of the French Academy. *Engraving.*
Robert-Dumesnil, No. 60. First State.
Done from life.
From the W. I. Jenkins eollection, and duplieate from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

NANTEUIL, ROBERT

323. Pierre du Cambout Coislin. *Line Engraving.*
Robert-Dumesnil, No. 70. First State, before the cross.
Signed on the plate,—*R. Nanteuil.* Fine Impression, margins trimmed to plate-mark.
Height, 12½; width, 9¾ inches.

NANTEUIL, ROBERT

324. Pierre Jeannin, Superintendent of Finances. *Engraving.*
Robert-Dumesnil, No. 112.
Done from life.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

325. Hardouin de Péréfixe de Beaumont, Archbishop of Paris. *Engraving.*
Robert-Dumesnil, No. 113.
Done from life. Unusually fine impression, margins. From the Storck, and W. I. Jenkins collections, and duplicate from the Museum of Fine Arts, Boston.

NANTEUIL ROBERT

326. Jean Loret, Poet. *Engraving.*
Robert-Dumesnil, No. 150. Third State.
Duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

327. François Mallier de Houssay, Bishop of Troyes. *Engraving.*
Robert-Dumesnil, No. 167. Second State.
After Velut. Laid down and cut close.
From the W. I. Jenkins collection, and duplicate from the Museum of Fine Arts, Boston.

NANTEUIL, ROBERT

328. Portrait of J. A. de Mesmes. *Engraving.*
Robert-Dumesnil, No. 192. First State of four, before the title.
Signed on the plate,—*Nanteuil, faciebat, 1655.* Good impression, trimmed inside the plate-mark.
Height, 12½; width, 9¾ inches.
From the P. Mariette collection.

NANTEUIL, ROBERT

329. Nicolas Potier de Novion, First president of Parliament, Paris. *Engraving.*
Robert-Dumesnil, No. 207. Second State.
Done from life.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

Sold with 329

NANTEUIL, ROBERT

329A. HARDOUIN DE PÉRÉFIXE DE BEAUMONT, Archbishop of Paris. *Engraving.* Robert-Dumesnil, No. 213.
After life. Unusually fine impression, with margins.
From the Storck and W. I. Jenkins collections, and duplicate from the Museum of Fine Arts, Boston.

JOSEPH PENNELL

Celebrated American illustrator and etcher. Born in Philadelphia, 1860. As a pupil in the Pennsylvania Academy of Fine Arts his unusual ability in etching was early recognized. He has won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

330. VALLEY OF TAGUS, TOLEDO. *Etching.*
Signed in pencil,—*J. Pennell, imp.* BEAUTIFUL IMPRESSION, in perfect condition.
15. Height, 7⅞; length, 9⅞ inches.

PENNELL, JOSEPH

331. REBUILDING THE WOODEN PIER, DOVER. *Etching.*
Signed in pencil,—*J. Pennell, imp.* VERY FINE IMPRESSION, in perfect condition.
37.50 Height, 9⅜; length, 12⅜ inches.

PENNELL, JOSEPH

332. THE OLD AND NEW MILLS. *Etching.*
Signed in pencil,—*J. Pennell, imp.* BEAUTIFUL IMPRESSION, in perfect condition.
17.50 Height, 9⅜; length, 12½ inches.

PENNELL, JOSEPH

333. THE AVENUE, NEAR VALENCIENNES. *Etching.*
Signed in pencil,—*J. Pennell, imp.* BEAUTIFUL IMPRESSION, in perfect condition.
60. Height, 9¼; length, 12⅜ inches.

PENNELL, JOSEPH

334. THE TIMES BUILDING; BROADWAY ABOVE 23RD STREET. *Lithographs.*
Signed Artist's Proofs. Fine impressions, in perfect condition.
15. Height, 9; width, 6 inches.
Together, 2 pieces.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

CHARLES A. PLATT

American etcher.

PLATT, CHARLES A.

335. BUTTERMILK CHANNEL. *Etching.*
Signed in pencil,—*C. A. Platt.* BEAUTIFUL IMPRESSION, in perfect condition.
60. Height, 6¼; length, 10¾ inches.

PLATT, CHARLES A.

336. NAPLES. *Etching.*
Signed in pencil,—*C. A. Platt.* FINE IMPRESSION, in perfect condition.
32.50 Height, 5; length, 7¾ inches.

PLATT, CHARLES A.

337. BRIDGE AT HARTFORD. *Etching.*
Signed Artist's Proof. FINE IMPRESSION, mounted down solid for framing.
15. Height, 11⅝; length, 17⅝ inches.

MARCANTONIO RAIMONDI

Italian engraver. *Circa* 1480 1530.

"He is like some great composer who borrows another's theme only to make it his own by the originality of his setting."—A. M. HIND.

RAIMONDI, MARCANTONIO

338. ADAM AND EVE. *Engraving.*
Bartsch, No. 1; Delaborde, No. 1.
25. After Raphael.
From the collections of Sir Thomas Lawrence and H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Tear repaired at top.

RAIMONDI, MARCANTONIO

339. ST. PAUL PREACHING IN ATHENS. *Engraving.* Stained, repaired, laid down.
Bartsch, No. 44; Delaborde, No. 84.
12.50 After Raphael.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

RAIMONDI, MARCANTONIO

340. ST. CECILIA. *Engraving.* Laid down, cut close.
Bartsch, No. 116; Delaborde, No. 92.
7.50 After Raphael.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

RAIMONDI, MARCANTONIO

341. LUCRETIA. *Engraving.*
Bartsch, No. 192; Delaborde, No. 188.
20. After Raphael.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

Passed

RAIMONDI, MARCANTONIO

342. CUPIDS DANCING. *Engraving.*
Bartsch, No. 217; Delaborde, No. 182.
After Raphael.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

RAIMONDI, MARCANTONIO

343. LE PARNASSE. *Engraving.*
Bartsch, No. 247.
15. After Raphael, signed with the monogram. Good impression, in good condition.
Height, 14; length, 18⅝ inches.

DÜRER, ALBRECHT

VIRGIN WITH THE RABBIT. *Woodcut.*
Signed with the monogram,—*A. D.* Fair impression, in fair condition.
Height, 15; length, 11⅛ inches.
Together, 2 pieces.

RAIMONDI, MARCANTONIO

344. TWO SIBYLS WITH THE ZODIAC. *Engravings.* Margins laid.
Bartsch, No. 397; Delaborde, No. 177.
20. After Raphael. Repaired at top.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

REMBRANDT VAN RIJN

Born, Leyden, 1607; died, Amsterdam, 1669. Pupil of Swanenburch and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. HAMERTON.

REMBRANDT VAN RIJN

345. THE BLINDNESS OF TOBIT. *Etching.*
Bartsch, No. 42.
55. Signed on the plate, *Rembrandt, 1651.* FINE IMPRESSION, in fine condition.
Height, 6⅜; width, 5⅛ inches.
From the Burleigh James collection.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

REMBRANDT VAN RIJN

345A. The Angel Departing from the Family of Tobias. *Etching.*
Bartsch, No. 43.
6. Signed and dated, *Rembrandt, 1641.* Fair impression.
Height, 4; length, 6 inches. Framed.

REMBRANDT VAN RIJN

346. Angel Departing from the Family of Tobias. *Etching.*
Bartsch, No. 43.
90. Signed on the plate,—*Rembrandt, 1641.* Fine Impression, in perfect condition.
Height, 4; length, 5⅞ inches.
From the Peoli collection.

REMBRANDT VAN RIJN

347. Flight Into Egypt, Holy Family Crossing a Rill. *Etching.*
Bartsch, No. 55.
30. Signed on the plate,—*Rembrandt, 1654.* Fine Impression, with small margins, in perfect condition.
Height, 3⅝; length, 5½ inches.

REMBRANDT VAN RIJN

347A. Virgin and Child with the Cat. *Etching.*
Bartsch, No. 63.
10. Signed and dated, *Rembrandt, 1654.* Fair impression, with small margins.
Height, 3¾; length, 5½ inches. Framed.

REMBRANDT VAN RIJN

347B. Christ Disputing with the Doctors.
Bartsch, No. 65.
7.50 Signed and dated, *Rembrandt, 1652.* Fair impression.
Height, 5; length, 8½ inches. Framed.

REMBRANDT VAN RIJN

348. Christ Preaching. *Etching.*
Bartsch, No. 67. Only State.
180. Fine Impression, printed on fine old paper, with watermark. Upper left corner of margin repaired, otherwise in perfect condition.
Height, 6⅛; length, 8¼ inches.

REMBRANDT VAN RIJN

349. Peter and Paul Healing the Cripple at the Gate of the Temple. *Etching.*
Bartsch, No. 94.
250 Signed on the plate, *Rembrandt.* Very Fine Impression. Printed on fine old Dutch paper, with small margins, few tears on left margin repaired, otherwise in perfect condition.
Height, 7; length, 8½ inches.
From the Peoli collection.

[See Illustration]

REMBRANDT VAN RIJN

Peter and Paul Healing the Cripple

[No. 349]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

REMBRANDT VAN RIJN

350. THE SYNAGOGUE. *Etching.*
Bartsch, No. 126.
35. Signed on the plate,—*Rembrandt, f. 1648.* Good impression, with small margins, upper left corner and margins repaired.
Height, 2⅞; length, 5⅛ inches.

REMBRANDT VAN RIJN

351. BEGGAR STANDING LEANING ON A STICK. *Etching.*
Bartsch, No. 162.
40. VERY FINE IMPRESSION, has small tear on left margin, and few stains.
Height, 6⅛; width, 4¾ inches.
From the George W. Reid and P. Gellatly collections.

ROELAND AND GERTRUYD ROGHMAN

Dutch landscape etchers of the middle of the seventeenth century.

Passed

ROGHMAN, ROELAND AND GERTRUYD

352. SLOTERDIJCK AEN DE WESTKANT. *Etching, graver.*
LeBlanc, No. 14.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston.

ERNEST D. ROTH

Contemporary American painter and etcher.

ROTH, ERNEST D.

353. THE SQUARE, ABBEVILLE. *Etching.*
15. Signed Artist's Proof. FINE IMPRESSION, in perfect condition.
Height, 7⅜; width, 7⅜ inches.

HENRY RUSHBURY

Contemporary English etcher.

RUSHBURY, HENRY

354. A COTSWOLD MILL. *Etching.*
7.50 Signed Artist's Proof. FINE IMPRESSION, in perfect condition.
Height, 10; width, 9¼ inches.

GILLIS (AEGIDIUS) SADELER

German engraver; born, 1570; died, 1629.
"The best craftsman of the family."—A. M. Hind.

Passed.

SADELER, GILLIS (AEGIDIUS)

355. Bartholomaeus Spranger and Christina His Wife, 1600. *Engraving.*
LeBlanc, No. 130.
After B. Spranger.
From the W. I. Jenkins collection, and duplicate from the Museum of Fine Arts, Boston.

W. DENDY SADLER

Famous English historical painter. Born at Dorking, 1845. Pupil of the Düsseldorf School. Became a member of the Society of British Artists in 1889.

SADLER, W. DENDY

356. For All Time. *Etching.*
25. Etched by Albert Ardail, after the painting by W. Dendy Sadler. Signed in pencil, by both Painter and Etcher. Beautiful Impression, printed on Japan paper, mounted down solid.
Height, 15⅜; length, 20½ inches.

SADLER, W. DENDY

357. The Dower. *Etching.*
40. Etched by James Dobie, after the painting by W. Dendy Sadler. Signed, in pencil, by both Painter and Etcher, and with remarque. Beautiful Impression, printed on Japan paper, in perfect condition.
Height, 13⅜; length, 19 inches.

SADLER, W. DENDY

358. Old Hundred. *Etching.*
45. Etched by W. Boucher, after the painting by W. Dendy Sadler. Signed, in pencil, by both Painter and Etcher, and with remarque. Beautiful Impression, printed on Japan paper, mounted down solid.
Height, 14½; length, 20 inches.

MARTIN SCHONGAUER

Born at Colmar probably between 1445 and 1450. He at first studied with his father, who was a goldsmith. He afterward seems to have visited Flanders, where he studied under Roger van der Weyden. He probably settled in Nüremberg about 1465. He is believed to have died in 1499 at Augsburg.

SCHONGAUER, MARTIN

359. Christ in the Garden. *Engraving.*
Bartsch, No. 9.
50. Signed on the plate, with the monogram,—*M. S.* Good impression, has a few weak spots and neatly repaired along top margin.
Height, 6½; width, 4⅜ inches.
Duplicate from the Museum of Fine Arts, Boston.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

SCHONGAUER, MARTIN

360. The Temptation of St. Anthony. *Engraving.*
Bartsch, No. 47.
350. Slightly cut at top.
From the W. Drugulin and Junius S. Morgan collections, and duplicate from the Museum of Fine Arts, Boston.
Vasari says that the young Michelangelo, seeing an impression of this engraving in Florence, was inspired to copy it.

SCHONGAUER, MARTIN

361. The Coronation of the Virgin. *Engraving.*
Bartsch, No. 72. Watermark, small bull's head.
110. From the collections, DePaar, E. Galichon, H. F. Sewall and duplicate from the Museum of Fine Arts, Boston. Repaired. Slightly trimmed at bottom. One of the artist's most beautiful subjects.

SCHONGAUER, MARTIN

362. The Fourth Wise Virgin. *Engraving.*
Bartsch, No. 80.
100. From the Kalle collection and duplicate from the Museum of Fine Arts, Boston.

FRANK SHORT

Contemporary English etcher and mezzotinter. Born at London in 1857.

SHORT, FRANK

363. A Lane in Arundel. *Etching.*
Signed in pencil,—*Frank Short.* Fine Impression, in perfect condition.
20. Height, 8¼; length, 10 inches.

SHORT, FRANK

364. Knaresborough Castle. *Aquatint.*
Signed in pencil, *Frank Short.* Very Fine Impression, in perfect condition.
17.50 Height, 6⅞; length, 10⅞ inches.

SHORT, FRANK

365. The Thames at Twickenham. *Aquatint.*
Signed in pencil, *Frank Short.* Fine Impression, in perfect condition.
15. Height, 8¼; length, 11⅜ inches.

T. FRANÇOIS SIMON

Contemporary Bohemian etcher, born at Prague in 1877.

SIMON, T. FRANÇOIS

366. ON THE BEACH. *Etching.*
Signed in pencil, *T. F. Simon.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, $5\frac{1}{2}$; length, $8\frac{3}{4}$ inches.

LALANNE, MAXIME

PORT OF BORDEAUX, IN WINTER. *Etching.*
Signed on the plate,—*Lalanne.* FINE IMPRESSION, in perfect condition.
Height, $5\frac{3}{8}$; length, $8\frac{5}{8}$ inches.
Together, 2 pieces.

JOHN RAPHAEL SMITH

Celebrated English painter and engraver.

SMITH, JOHN RAPHAEL

367. DANIEL O'CONNELL, THE CHAMPION OF FREEDOM. *Mezzotint.*
Painted by J. Haverty. Good impression, with the inscription; also five engraved portraits, by Visscher; one by Bloteling and by Suyderhoef, all good impressions.
Together, 8 pieces, size about 14 by 22 inches, and smaller.

ROBERT SPENCE

Contemporary English etcher.

SPENCE, ROBERT

368. PENN'S TREATY WITH THE INDIANS. *Etching.*
Signed, in pencil. *Robert Spence.* FINE IMPRESSION, in perfect condition.
Height, $14\frac{1}{2}$; length, $17\frac{3}{8}$ inches.

WILLIAM STRANG

Contemporary painter-etcher.

STRANG, WILLIAM

369. PORTRAIT OF THE ARTIST'S SON IAN. *Etching.*
Signed in pencil, *Wm. Strang.* FINE IMPRESSION, in perfect condition.
Height, 7; width, $5\frac{7}{8}$ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

STRANG, WILLIAM

370. THE CRADLE. *Etching.*
Signed Artist's Proof. FINE IMPRESSION, in perfect condition.
Height, 8; width, 6⅞ inches.

HOLROYD, CHARLES

THE MONK AT THE ORGAN. *Etching.*
Signed Artist's Proof. Good impression, in perfect condition.
Height, 13⅞; width, 9⅞ inches.
Together, 2 pieces.

EDWARD M. SYNGE

Contemporary English-etcher.

SYNGE, EDWARD M.

371. STREET OF THE POPE'S SOLDIERS. *Etching.*
Signed in pencil,—*E. M. Synge.* FINE IMPRESSION, in perfect condition.
Height, 11⅞; width, 9 inches.

LUCAS VAN LEYDEN

Dutch painter and engraver; born, 1494; died, 1533.
Friend and contemporary of Dürer. "One of the glories of the Dutch school."—BOURCARD.

VAN LEYDEN, LUCAS

372. THE CREATION OF EVE. *Engraving.*
Bartsch, No. 1; Volbehr, No. 1.
From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Stained, mended and thin in places.

VAN LEYDEN, LUCAS

373. THE EXPULSION FROM PARADISE. *Engraving.*
Bartsch, No. 4; Volbehr, No. 4.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston. Lower right corner mended.

VAN LEYDEN, LUCAS

374. ADAM AND EVE LAMENTING THE DEATH OF ABEL. *Engraving.*
Bartsch, No. 6; Volbehr, No. 6.
From the H. F. Sewall collection, and duplicate from the Museum of Fine Arts, Boston. Slightly stained and creased.

VAN LEYDEN, LUCAS

375. REST IN EGYPT. *Engraving.*
Bartsch, No. 38.
Signed on the plate, with the monogram *L.* Good impression, slightly stained.
Height, 6⅜; length, 5½ inches.

VAN LEYDEN, LUCAS

376. The Raising of Lazarus. *Engraving.*
Bartsch, No. 42; Volbehr, No. 39.
60 · From the collections of Mary Jane Morgan, H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Repaired.

VAN LEYDEN, LUCAS

377. The Entombment. *Engraving.*
Bartsch, No. 54; Volbehr, No. 51.
12.50 From the collection of H. F. Sewall and duplicate from the Museum of Fine Arts, Boston. Stained in right upper corner.

VAN LEYDEN, LUCAS

378. The Agony in the Garden. *Engraving.*
Bartsch, No. 57; Volbehr, No. 54.
7.50 From the Round Passion series.
From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Laid down, fold across center. Without circular border.

VAN LEYDEN, LUCAS

379. The Taking of Christ. *Engraving.*
Bartsch, No. 58; Volbehr, No. 55.
30. From the Round Passion series.
From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Laid down, without border.

VAN LEYDEN, LUCAS

380. The Agony in the Garden. *Etching.*
Bartsch, No. 66; Volbehr, No. 173.
10. Bartsch lists this as an original, Volbehr more wisely describes it as a copy. Cut to circular border.
From the collection of W. P. Babcock, and duplicate from the Museum of Fine Arts, Boston.

VAN LEYDEN, LUCAS

381. The Return of the Prodigal Son. *Engraving.*
Bartsch, No. 78; Volbehr, No. 72.
35. From the collections of Berlin Museum, duplicate, H. F. Sewall and duplicate from the Museum of Fine Arts, Boston. Slight repairs.

VAN LEYDEN, LUCAS

382. Virgin and Child under a Tree. *Engraving.*
Bartsch, No. 83; Volbehr, No. 76.
50 Duplicate from the Museum of Fine Arts, Boston.

VAN LEYDEN, LUCAS

383. The Beggars. *Engraving.*
Bartsch, No. 143; Volbehr, No. 145.
From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston. Repaired.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

VAN LEYDEN, LUCAS

384. The Surgeon. *Engraving.*
Bartsch, No. 156; Volbehr, No. 152.
5. From the collection of H. F. Sewall, and duplicate from the Museum of Fine Arts, Boston.

VANDREBANC AND SIMON

VANDREBANC, F.

385. Sir Thomas Allan. *Engraving.*
G. Kneller, pinx.,—F. Vandrebanc, sculp., good impression, with five line inscription, relating to his life's history.
5. Height, $17\frac{1}{4}$; width, $13\frac{3}{4}$ inches.

SIMON ————

The Most Noble Prince James Duke of Ormond. *Mezzotint.*
M. Dahl, pinx., Simon fecit. Good impression, mounted, trimmed to plate-mark.
Height, 13; width, $9\frac{7}{8}$ inches.
Together, 2 pieces.

CADWALLADER WASHBURN

Contemporary American etcher.

WASHBURN, CADWALLADER

386. Androscoggins Banks, Norlands Series III. *Drypoint.*
Signed in pencil, *Cadwallader Washburn.* Fine Impression, printed on Japan paper, in perfect condition.
10. Height, $3\frac{3}{4}$; length, $7\frac{3}{4}$ inches.

WASHBURN, CADWALLADER

387. Sunset Glow, Norlands Series III. *Drypoint.*
Signed in pencil, *Cadwallader Washburn.* Fine Impression, printed on Japan paper, in perfect condition.
10. Height, $3\frac{3}{4}$; length, $7\frac{3}{4}$ inches.

CHARLES J. WATSON

Contemporary English etcher.

WATSON, CHARLES J.

388. Abbeville. *Etching.*
Signed in pencil, *Charles J. Watson.* Beautiful Impression, in perfect condition.
12.50 Height, 6; length, $7\frac{7}{8}$ inches.

HERMAN A. WEBSTER

Contemporary American etcher. Born in 1878. Pupil of Laurens, Paris.

WEBSTER, HERMAN A.

389. BENDERGASSE. *Etching.*
17.50 Signed in pencil, *Herman A. Webster.* FINE IMPRESSION, in perfect condition.
Height, 7⅞; width, 5¼ inches.

WEBSTER, HERMAN A.

390. ROUTE DE LOUVIERS. *Etching.*
Signed in pencil,—*Herman A. Webster.* FINE IMPRESSION, in perfect condition.
25. Height, 6; length, 8¼ inches.

WEBSTER, HERMAN A.

391. TOLEDO. *Etching.*
22.50 Signed in pencil, *Herman A. Webster.* BEAUTIFUL IMPRESSION, in perfect condition.
Height, 7⅝; width, 5½ inches.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834; died at London in 1903.
"With the master-etchers of the world—Meryon's equal in some respects and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now." FREDERICK WEDMORE.
"All his work is alike perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

392. LIVERDUN. *Etching.*
Kennedy, No. 16. Second State of two.
40. Signed on the plate,—*Whistler.* VERY FINE IMPRESSION, printed on Dutch paper, in perfect condition. One of the "Twelve Etchings from Nature."
Height, 4¼; length, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

393. LA VIEILLE AUX LOQUES. *Etching.*
Kennedy, No. 21. Second State of three.
200. Signed on the plate,—*Whistler.* VERY FINE IMPRESSION, printed on *chine collé*, in perfect condition. One of the "Twelve Etchings from Nature."
Height, 8¼; width, 5¾ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

394. La Marchande de Moutarde. *Etching.*
55.
Kennedy, No. 22. Fifth State of five.
Signed on the plate,—*Whistler.* Fine Impression, in perfect condition
One of the "Twelve etchings from Nature."
Height, 6⅛; width, 3½ inches.

WHISTLER, JAMES ABBOTT McNEILL

395. Title-Page to French Set. *Etching.*
12.50
Kennedy, No. 25. Only State.
Signed on the plate. Fine Impression, printed on blue paper, in perfect condition.
Height, 4½; length, 5⅞ inches.
From the H. S. Theobald collection.

WHISTLER, JAMES ABBOTT McNEILL

396. Seymour Standing under a Tree. *Etching.*
25.
Kennedy, No. 31. Third State of three.
Signed on the plate,—*Whistler.* Fine Impression, on French paper, in perfect condition.
Height, 5¼; width, 3⅞ inches.
From the T. J. Coolidge, Jr., and B. B. MacGeorge collections.

WHISTLER, JAMES ABBOTT McNEILL

396A. Landscape with Horses. *Etching.*
20.
Kennedy, No. 36. Second State of Two.
Signed on the plate, *Whistler, 1859.* Good impression.
Height, 5; length, 7¾ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

397. Old Westminster Bridge. *Etching.*
95.
Kennedy, No. 39. Second State of two.
Signed on the plate,—*Whistler.* Very Fine Impression, in perfect condition. One of the "Sixteen Etchings."
Height, 2⅞; length, 7⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

398. Black Lion Wharf. *Etching.*
225.
Kennedy, No. 42. Second State of three.
Signed on the plate—*Whistler, 1859.* Very Fine Impression. Printed on Japan paper, few straw marks, otherwise in fine condition. One of the "Sixteen Etchings."
Height, 6; length, 9 inches.

JAMES ABBOTT McNEILL WHISTLER

Black Lion Wharf

[No. 399]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

399. BLACK LION WHARF. *Etching.*
Kennedy, No. 42. Second State of three.
300. Signed on the plate,—*Whistler, 1859.* VERY FINE IMPRESSION, printed in brown ink, on old paper, in perfect condition. One of the "Sixteen Etchings."
Height, 5⅞; length, 8⅞ inches.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

400. THE POOL. *Etching.*
Kennedy, No. 43. Fourth State of four.
210. Signed on the plate,—*Whistler 1859.* BEAUTIFUL IMPRESSION, printed in brown ink, on French paper, in perfect condition. One of the "Sixteen Etchings."
Height, 5½; length, 8⅜ inches.
From the Jules Gerbeau collection.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

401. BILLINGSGATE. *Etching.*
Kennedy, No. 47.
105. Signed on the plate,—*Whistler.* VERY FINE IMPRESSION, printed in brown ink on French paper, in perfect condition.
Height, 6; length, 8⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

402. BIBI LALOUETTE. *Etching.*
Kennedy, No. 51. Second State of two.
130. Signed on the plate,—*Whistler.* BEAUTIFUL IMPRESSION, printed on thin Japan paper, in perfect condition.
Height, 9; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

403. DROUET. *Etching.*
Kennedy, No. 55.
30. Signed on the plate,—*Whistler.* FINE IMPRESSION, printed on Japan paper, in perfect condition.
Height, 9; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

404. DROUET. *Etching.*
Kennedy, No. 55.
40. Signed on the plate,—*Whistler, 1859.* FINE IMPRESSION, printed on heavy Japan paper, in perfect condition.
Height, 9; width, 6 inches.

JAMES ABBOTT McNEILL WHISTLER

The Pool

[No. 400]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

405. The Forge. *Drypoint.*
Kennedy, No. 68. Fourth State of four.
115. Signed on the plate,—Whistler, 1861. Fine Impression, printed on thin Japan paper, in perfect condition. One of the "Sixteen Etchings."
Height, 7⅝; length, 12¼ inches.

WHISTLER, JAMES ABBOTT McNEILL

406. Old Hungerford Bridge. *Etching.*
Kennedy, No. 76. Third State of three.
110. Signed on the plate,—*Whistler.* Fine Impression, in perfect condition. One of the "Sixteen Etchings."
Height, 5⅜; length, 8¼ inches.

WHISTLER, JAMES ABBOTT McNEILL

407. Adam and Eve Tavern, Old Chelsea. *Etching.*
Kennedy, No. 175. Second State of two.
140. Signed on the plate, with the *Butterfly.* Fine Impression, printed on French paper, in perfect condition.
Height, 6⅞; length, 11⅞ inches.
From the Mansfield collection.

WHISTLER, JAMES ABBOTT McNEILL

408. Fulham. *Etching.*
Kennedy, No. 182. Second State of two.
50. Signed on the plate, with the *Butterfly.* Beautiful Impression, printed on French paper, in perfect condition.
Height, 5¼; length, 8⅛ inches.

WHISTLER, JAMES ABBOTT McNEILL

409. Turkeys. *Etching.*
Kennedy, No. 199. Second State of two.
220. Signed in pencil, with the *Butterfly, imp.* Beautiful Impression, printed by Whistler, in perfect condition. One of the "Twenty-six Etchings."
Height, 8⅛; width, 5¼ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

410. Early Morning, Battersea. *Lithotint.*
Way, No. 7. Only State.
55. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition.
Height, 6½; length, 10¼ inches.

ANDERS ZORN

En Omnibus

[No. 415]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ROBERT ZILCKEN

Dutch painter and etcher.

ZILCKEN, ROBERT

411. Shakespeare Cliff; the Old Cottage. *Etchings.*
Signed Artist's Proofs. Beautiful Impressions, in perfect condition.
Height, 7¾; length, 11⅝ inches.
Together, 2 pieces.

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Dalecarlia in 1860. "But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—Henri Marcel.

ZORN, ANDERS

412. Rosita Mauri. *Etching.*
Asplund, No. 34.
Signed in pencil,—*Zorn*. Very Fine Impression, printed in brown ink.
Height, 8⅝; width, 5⅝ inches.

ZORN, ANDERS

413. Mme. Simon. *Etching.*
Asplund, No. 67. Fourth State of four.
Signed in pencil,—*Zorn*. Beautiful Impression, of the edition printed on large Japan paper, in perfect condition.
Height, 9⅜; width, 6¼ inches.

ZORN, ANDERS

414. Mme. Simon. *Etching.*
Asplund, No. 67. Fourth State of four.
Signed in pencil,—*Zorn*. Fine Impression, printed on Japan paper, in perfect condition.
Height, 9¼; width, 6¼ inches.

ZORN, ANDERS

415. En Omnibus. *Etching.*
Asplund, No. 72. Third State of three.
Signed in pencil. *Zorn*. Beautiful Impression, printed on a heavy piece of old Dutch paper, in perfect condition.
Height, 10⅞; width, 7¾ inches.

[See Illustration]

ZORN, ANDERS

416. Souvenir, or the Guitar. *Etching.*
Asplund, No. 95. Only State.
85. Signed in pencil,—*Zorn*. Good impression, printed on a brown colored paper, slightly rubbed.
Height, 9⅜; width, 6¼ inches.

ZORN, ANDERS

417. Augustus Saint Gaudens II (Saint Gaudens and His Model). *Etching.*
Asplund, No. 114. Only State.
140. Signed in pencil,—*Zorn*. Very Fine Impression, printed on Dutch paper, in perfect condition.
Height, 5½; length, 7¾ inches.

ZORN, ANDERS

418. Augustus Saint Gaudens II (Saint Gaudens and his Model). *Etching.*
Asplund, No. 114. Only State.
160. Signed in pencil,—*Zorn*. Beautiful Impression, in perfect condition.
Height, 5½; length. 7¾ inches.

ZORN ANDERS

419. King Oscar of Sweden. *Etching.*
Asplund, No. 132. Second State of two.
220. Signed in pencil,—*Zorn*. Beautiful Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

420. Princess Ingeborg of Sweden. *Etching.*
Asplund, No. 154. Fifth State of five.
130. Signed in pencil,—*Zorn*. Beautiful Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 11⅞; width, 8⅛ inches.

ZORN, ANDERS

421. The New Ballad. *Etching.*
Asplund, No. 171. Only State.
210. Signed in pencil,—*Zorn*. Beautiful Impression, printed in black ink on Dutch paper, in perfect condition.
Height, 5⅞; length, 9 inches.

ZORN, ANDERS

422. Betty Nansen. *Etching.*
Asplund, No. 190. Fourth State of four.
140 Signed in pencil,—*Zorn*. Beautiful Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7 inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ZORN, ANDERS

423. Ida. *Etching.*
Asplund, No. 194. Third State of three.
130. Signed in pencil, —*Zorn*. Fine Impression, printed on Dutch paper, in perfect condition.
Height, 9 3/8; width, 6¼ inches.

ZORN, ANDERS

424. Kesti, A Mora Peasant. *Etching.*
Asplund, No. 196. Second State of two.
155. Signed in pencil,—*Zorn*. Beautiful Impression, printed on Dutch paper, in perfect condition.
Height, 6¼; width, 4¾ inches

ZORN, ANDERS

425. Anatole France. *Etching.*
Asplund, No. 204. Fourth State of four.
75. Signed in pencil,—*Zorn*. Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 8 3/8; width, 6 1/4 inches.

ZORN, ANDERS

426. Summer. *Etching.*
Asplund, No. 211. Only State.
120. Signed in pencil,—*Zorn*. Fine Impression, printed in black ink, on Van Gelder Zonen paper, in perfect condition.
Height, 7⅛; width, 4¾ inches.

ZORN, ANDRES

427. The Precipice. *Etching.*
Asplund, No. 228. Second State of two.
280. Signed in pencil,—*Zorn*. Very Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9 1/2; width, 6¼ inches.

ZORN, ANDERS

428. The Two Bathers. *Etching.*
Asplund, No. 237. Only State.
140. Signed in pencil,—*Zorn*. Fine Impression, printed on Dutch paper, in perfect condition.
Height, 6 1/4; width, 4 5/8 inches.

ZORN, ANDERS

429. Wet. *Etching.*
Asplund, No. 240. Third State of three.
260. Signed in pencil,—*Zorn*. Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 6 1/4; width, 4¾ inches.

ANDERS ZORN

Dagmar

[No. 433]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ZORN, ANDERS

430. MONA. *Etching.*
Asplund, No. 242 Third State of three.
425. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, printed in brown ink on a paper with a slight greenish tinge, in perfect condition.
Height, 9¾; width, 6⅞ inches.

ZORN, ANDERS

431. THE BEADLE. *Etching.*
Asplund, No. 244. Third State of three.
125. Signed in pencil,—*Zorn.* FINE IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

ZORN, ANDERS

432. AN OLD SOLDIER. *Etching.*
Asplund, No. 245. Third State of three.
100. Signed in pencil,—*Zorn.* FINE IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 5½; width, 4⅜ inches.

ZORN, ANDERS

433. DAGMAR. *Etching.*
Asplund, No. 250. Only State.
515. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7 inches.

[See Illustration]

ZORN, ANDERS

434. THE FENCE. *Etching.*
Asplund, No. 257. Second State of two.
50. Signed in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7¾ inches.

ZORN, ANDERS

435. THREE SISTERS. *Etching.*
Asplund, No. 258. Third State of three.
90. Signed in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 6⅞ inches.

ZORN, ANDERS

436. SHALLOW. *Etching.*
Asplund, No. 259. Fourth State of four.
310. Signed in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 11⅝; width, 7¾ inches.

ZORN, ANDERS

437. ELIN. *Etching.*
Asplund, No. 260. Fifth State of five.
120. Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 7¾; length, 11⅝ inches.

ZORN, ANDERS

438. ELIN. *Etching.*
Asplund, No. 260. Fifth State of five.
110. Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 7¾; length, 11⅝ inches.

ZORN, ANDERS

439. EARLY. *Etching.*
Asplund, No. 262. Only State.
160. Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

440. EARLY. *Etching.*
Asplund, No. 262. Only State.
130. Signed on the plate,—*Zorn*. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

441. FRIDA. *Etching.*
Asplund, No. 263. Only State.
110. Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 7¾; width, 5¾ inches.

ZORN, ANDERS

442. THE BED STOOL. *Etching.*
Asplund, No. 266. Only State.
35. Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 9¾; width, 7⅝ inches.

ZORN, ANDERS

443. SWAN. *Etching.*
Asplund, No. 269.
300. Signed in pencil,—*Zorn*. VERY FINE IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7¾ inches. Gold frame.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ZORN, ANDERS

444. Self Portrait with Fur Coat. *Etching.*
Asplund, No. 270. Third State of three.
120. Signed in pencil,—*Zorn*. Beautiful Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 7; width, 4¾ inches.

[See Illustration]

ZORN, ANDERS

445. On the Sands. *Etching.*
Asplund, No. 271. Third State of three.
55. Signed in pencil,—*Zorn*. Beautiful Impression, in perfect condition.
Height, 7; length, 9¾ inches.

ZORN, ANDERS

446. Bust. *Etching.*
Asplund, No. 272. Third State of three.
50. Signed in pencil,—*Zorn*. Very Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

447. Bust. *Etching.*
Asplund, No. 272. Third State of three.
80. Signed in pencil,—*Zorn*. Beautiful Impression, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

448. The Two. *Etching.*
Asplund, No. 274. Second State of two.
100. Signed in pencil,—*Zorn*. Beautiful Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 7⅞; width, 5⅞ inches. Framed.

ZORN, ANDERS

449. Gopsmor Cottage. *Etching.*
Asplund, No. 275. Third State of three.
80. Signed in pencil,—*Zorn*. Very Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 11¼; width, 7¾ inches.

ZORN, ANDERS

450. Sappo. *Etching.*
Asplund, No. 278. Third State of three.
180. Signed in pencil,—*Zorn*. Fine Impression, printed on Van Gelder Zonen paper, in perfect condition.
Height, 8; width, 7⅛ inches.

ANDERS ZORN

Self Portrait with Fur Cap

[No. 444]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

ZORN, ANDERS

451. CABIN. *Etching.*
Asplund, No. 279. Third State of three.
Signed in pencil,—*Zorn*. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 11⅝; width, 7¾ inches.

ZORN, ANDERS

452. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two.
Signed in pencil,—*Zorn*. FINE IMPRESSION, printed on Van Gelder Zonen paper, in perfect condition.
Height, 7⅝; length, 11½ inches.

ZORN, ANDERS

453. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two.
Signed in pencil,—*Zorn*. FINE IMPRESSION, printed on Van Gelder Zonen paper. In perfect condition.
Height, 7½; length, 11½ inches.

Withdrawn

ZORN, ANDERS

454. PORTRAIT OF AXEL HERMAN HAIG. *Watercolor*, unsigned.
Bust portrait with full beard, slightly to right, eyes turned front. Colors blue, green, dark and light brown, on heavy drawing paper, and mounted on heavy cardboard.
Height, 18¾; width, 14 inches. Original gilt frame.

[See Frontispiece for Illustration]

Finally executed portrait from life; although not signed it is well authenticated and is the subject of one of the first four etchings made by Zorn. When Mr. Zorn first came to England, as a painter, he found no market for his work, and studied etching under Axel Herman Haig, so in recognition of the latter's kindness and efforts on his behalf he painted this portrait of Mr. Haig from life and presented to him. Ever since the watercolor has been in the possession of the Haig family as the property of Mrs. Haig and is now being sold for her benefit.

COPY OF A LETTER EROM MRS. HAIG

"Jan. 8th
1922

"c o Miss Buxton
27 Granville Road
Hove, Sussex."

"The water colour portrait of my late husband Mr. Axel H. Haig was painted by Anders Zorn in the year 1882 at his studios in London when Zorn first visited London with the reputation of being a water colour artist.
"In this year 1882 my husband taught Zorn how to etch and one of Zorn's first etchings was made from this water colour portrait.
"On several of his etchings, which Zorn has presented to Mr. Haig, he has in Swedish, inscribed in pencil on the margin 'To my *friend* and *Master* Axel G. Haig.'
"The portrait has been in my possession ever since it was painted."

[Signed] "Maya Haig"

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

INTELLIGENT APPRAISALS

FOR

UNITED STATES AND STATE TAX

INSURANCE AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

APPRAISEMENTS AND INVENTORIES

OF

ART PROPERTY, BOOKS, MANUSCRIPTS, JEWELS
AND PERSONAL EFFECTS OF
EVERY DESCRIPTION

AT CHARGES COMMENSURATE
WITH THE DUTIES INVOLVED

THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK
TELEPHONE, 3346 GRAMERCY

NASI PRESS
GREENWICH, CONN.

NOTABLE ETCHINGS, ENGRAVINGS, COLOR PRINTS

BY MASTERS OF THE NEEDLE AND GRAVER

MUSEUM OF FINE ARTS, BOSTON—REID—HINRICHS,

EDWARDS AND OTHER COLLECTIONS

THE AMERICAN ART ASSOCIATION

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK CITY

1922